ON FREE PUBLIC VIEW

FROM 9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, APRIL 17th, 1920

AND CONTINUING UNTIL THE DAY OF THE SALE

THE RARE ARTISTIC PROPERTIES

COLLECTED BY THE CONNOISSEUR

SIGNOR RAOUL TOLENTINO

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS OF APRIL 21st, 22nd, 23rd, 24th, 26th AND 27th

AT 2.30 O'CLOCK

AND

IN THE GRAND BALLROOM OF

THE HOTEL PLAZA

FIFTH AVENUE, 58th TO 59th STREET

ON MONDAY EVENING, APRIL 26th, 1920

BEGINNING PROMPTLY AT 8.30 O'CLOCK

CATALOGUE

OF

THE RARE ARTISTIC PROPERTIES

COLLECTED BY THE CONNOISSEUR

SIGNOR RAOUL TOLENTINO

WITH AN INTRODUCTION BY

THE EMINENT AUTHOR, EDITOR AND EXPERT

Seymour de Ricci

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE AFTERNOONS AND EVENING HEREIN STATED

CATALOGUE WRITTEN BY MR. HORACE TOWNSEND

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

MADISON SQUARE SOUTH, NEW YORK

1920

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

Mr. Seymour de Ricci, who has written the following foreword for the Descriptive Illustrated Catalogue of the Tolentino Collection, is well known to the American public as the former editor of *Art in Europe* and the author of numerous catalogues of public and private collections. Mr. de Ricci lectured here last year in uniform as a member of the French High Commission, and again this winter was called to lecture in this country on early art by the French Institute in the United States. Among his works are: "Catalogue of Italian Pictures in the Louvre"; "Catalogue of the Barthélemy Rey Collection"; "Objets d'Art du Moyen Age et de la Renaissance"; "Louis Seize Furniture"; "The Book Collector's Guide"; "French Illustrated Books of the Eighteenth Century."

G.H.H. 6/30/20

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FOREWORD

For the American art lover, there is no event more genuinely interesting than the sale in New York of a great European collection. Nothing possibly makes a stronger appeal to an amateur's curiosity than the appearance on the American market of a considerable number of works of art hitherto unknown or unseen, buried in castles and churches and unearthed for his benefit by an eminent connoisseur.

Italy, for centuries, has been the artistic storehouse of the world; it is from Italy that we naturally expect art treasures and up to now we have been seldom disappointed. The intense curiosity awakened in this country by the Davanzati Palace sale and by the recent dispersal of the Bardini Collection shows how keenly Italian art is appreciated in America. For several years, Signor Raoul Tolentino has been ransacking Italy from the Alps to Otranto. He has brought together a large collection of works of art of every description which, through the American Art Association, he will submit to the American public. Visitors to the American Art Galleries will have ample opportunity to appreciate his energy as a collector, his success as a purchaser, his discrimination and his taste, and finally his knowledge as an expert in Italian and French art.

Personally, Signor Tolentino needs no introduction: a Roman by birth, he has traveled extensively and has a perfect experience of the art trade and its conditions in Europe. He is well known as a careful and judicious buyer, with a keen eye for quality and an almost uncanny sharpness in detecting a fake. American museums and private collections owe many a satisfactory purchase to his expert assistance.

I have had much pleasure, as a student of Italian art, in inspecting the numerous "objets d'art" Signor Tolentino has brought here this spring. Knowing by my personal experience how scarce good works —I may say even indifferent works—are growing in Italy, my first impression was surprise at Signor Tolentino's good fortune in having brought together such an extensive and comprehensive collection. My second movement, after having studied his treasures, was to congratulate him on his taste and discrimination.

Italian furniture of the fifteenth and sixteenth centuries is for Americans a comparatively recent discovery. It has been a most welcome addition to their artistic stores. The days of gilded halls and

gaudy mansions are past. The modern apartment, with plain white-washed walls or monochrome paper, is far closer to the Italian palazzo than to the early Victorian palace. French Louis Quinze and Louis Seize have their charms, but have also their limitations. And that is one of the many reasons why, for instance, the Davanzati Palace sale made such a successful appeal to the American buyer.

Unfortunately for future collectors, the supply of Gothic and Renaissance furniture, long since exhausted in France, England and Germany, is now rapidly failing in Italy. Much as he might desire to do so, Signor Tolentino could not to-day duplicate the collection he is offering to American buyers. Even now, for many articles, the prospective buyer arrives just ten years too late. A well-known fact fully corroborates this statement. Since the beginning of the war, the Italian Government has taken over the Palazzo di Venezia at Rome, formerly occupied by the Austrian Embassy, and has turned it into a Museum of Ancient Arts and Crafts. When it came to furnishing the rooms, the Government officials searched the churches, schools and monasteries for good specimens of Gothic and Renaissance stools, tables and cabinets. The harvest was surprisingly meagre. Nearly every available piece had, within a few years, left Italy for the United States.

Curiously enough, the only important book on Italian furniture has been published in America, and Mr. Odom's able survey of this field is a speaking testimony of the well-deserved favor early Italian furniture enjoys in this country.

Lovers of fine wood-carving will find in the Tolentino Collection much to draw their attention. Massive tables, elegant chairs, low cupboards, elaborately carved and painted coffers, not to mention museum pieces like the beautiful lectern here reproduced, a most striking specimen of North Italian Gothic, and a few choice examples of the French Renaissance, such as the stately chair by a leading artist of the Lyonnese School.

Not only has Signor Tolentino brought with him charming pieces of furniture. In several instances he has carried away entire rooms with their woodwork and paneling, an achievement of which any collector might be proud. Thus we will see, at the American Art Galleries, the carved walnut panels and cupboards of a tasteful little library of the late Tuscan Renaissance from the Medici Palace of Marradi, near Florence. And likewise, French decorative art of the same period is delightfully exemplified in an imposing dining-room from the famous Château of Rosny, built for the Duc de Sully about 1600, and owned in the early nineteenth century by the Duchesse de

Berry. It is seldom that such a large group of furniture and sculpture has been moved *en bloc* across the Atlantic.

Signor Tolentino has been remarkably successful in his purchases of Italian pictures. As well known to all collectors, the restrictions placed by the local authorities on the sale and exportation of works of art are so tyrannical as to discourage even the most enthusiastic of buyers, and it is a pleasant surprise to discover what interesting and valuable specimens Signor Tolentino has actually brought over.

Very archaic in style is the Deposition provisionally catalogued as of the "Early Sienese School." Very attractive also in its skilful composition, with the faintly outlined landscape background and the well-balanced group of figures round the dead body of the Lord. The art historian is reminded of Duccio, but he is also reminded of the admirable work of Pietro Cavallini, and it might well turn out that this suggestive panel is one of the extremely scarce surviving examples of the earliest Roman School.

The dignified "Triumphal Entry into Florence of a Knight of the Pazzi Family," formerly in the great Marcuard Collection, is a most interesting Florentine Cassone panel painted about 1440 by the excellent anonymous artist named by Schubring the "Master of the Battle of Anghiari." He is so closely connected with Paolo Uccello that he has been more than once mistaken for him. Examples of his work are extremely scarce; not more than fifteen or twenty can be ascribed to him with any degree of probability, and most of these are in public collections, one for instance in the museum of the New York Historical Society.

As said above, the artist's name is yet unknown, although Schubring makes the not unlikely suggestion that he should be identified with a gifted follower of Castagno named Giovanni di Francesco del Cervelliera da Rovezzano, who died in 1459.

The "Madonna and Four Angels" is, in all probability, a Venetian primitive. Thanks to the painstaking studies of Lionello Venturi and, above all, Laudedeo Testi, such artists as Jacobello del Fiore and Michele Giambono are gradually assuming in our minds a concrete personality. Their works are extremely scarce in Italy and almost unknown outside the Italian peninsula. This Madonna, if specialists allow it to be of their school, should prove a welcome addition to any American museum.

More important still is the charming and characteristic triptych which the best Italian experts believe to be by Ambrogio Lorenzetti. In the center is the seated Virgin with the Child on her knees; on each

of the side panels a standing Saint. The three smaller medallions above show half-figure of the two persons of the Annunciation, with the Saviour in the middle. The coat-of-arms above the Virgin's head shows the insignia of the Bigallo at Florence.

This celebrated foundling-hospital on the Piazza del Duomo has long been known to art lovers as the resting-place of valuable works of art, such as a fresco by Giottino, painted in 1342, another fresco by Niccolò di Pietro Gerini and an important Ghirlandaio. As ascertained by the Italian authorities, this triptych, as late as the eighteenth century, still adorned a room of the hospital, from which it was doubtless removed in some day of political disturbance.

The ascription to Ambrogio Lorenzetti is to my mind open to question. A careful study of the panel shows very close analogies to the work of Bernardo Daddi, one of Giotto's most gifted followers and an artist who in the last ten years has attained considerable fame. "His small altarpieces," says Dr. Sirén, "so suitable for private collections, have been brought to light one after another, and it has been discovered that the artist is one of the most attractive and appealing of the earlier Florentine Trecento painters. He is the more interesting because he inaugurated an essentially new movement in this epoch of Florentine art."

The "Virgin Worshipping the Child" is a characteristic example of a Florentine Quattrocento Madonna, in the old frame and in beautiful condition, with the arms of the first owners in the lower corner. Pictures of this type were formerly ascribed to Grafione and to Alessio Baldovinetti. Mr. B. Berenson has nowadays successfully established their author to be Pierfrancesco Fiorentino and has listed the examples from his brush in various museums and collections. Few have this quality, hardly any show a landscape background (here we doubtless have the walls of San Miniato) and none are in more perfect state of preservation.

The most inspiring manifestation of early Italian art are beyond doubt the wonderful sculptures of Donatello and his followers. Thanks to the untiring labors of Dr. Bode, we are now in most cases able to establish on scientific grounds the ascription of most pieces to their true author. Thus, every bust and every relief takes its place in the history of art and forms as it were a link of a great chain.

To obtain original marbles by the greatest Italian artists is now a hopeless dream. Practically all the available pieces are locked up in public museums, and Mr. Widener's achievement in purchasing his great Donatello statue is a solitary exception to a hard and fast rule.

Are, then, the American museums and collectors doomed to do without genuine Donatellos? The case is not quite so bad and I may be excused for explaining why, as the facts are not generally known to the public. Of most early Italian marbles there exist contemporary stucco or terra-cotta repetitions, doubtless executed in the artists' studios and sometimes of considerable merit. Twenty or thirty years ago, these replicas were not unobtainable in Italy, and Signor Bardini, the great connoisseur who, in Schubring's words, has done more than any man, except Bode and Muntz, towards the resurrection of Mediæval Florence, made a small collection of four reliefs by Donatello, which Signor Tolentino has been fortunate enough to secure and bring to America. These four reliefs exist in the Berlin Museum in similar examples, which are fully illustrated in the latest catalogue of that unrivaled collection. They should appeal to American collectors as exceptional and unexpected opportunities to obtain specimens of Italy's most famous master.

Not less fascinating is the polychrome stucco figure of the Virgin by Francesco di Simone Ferrucci. It is the exact model of the Madonna crowning the tomb of the lawyer Alessandro Tartagni in the Church of San Domenico at Bologna and is thus authentified as a most interesting document for the museum director and art historian.

Likewise the Madonna by Benedetto da Maiano, of which another example exists in the Berlin Museum, is closely connected with the fine marble relief in the Duke of Montpensier's Collection, and the Madonna with the Candlesticks is an excellent example of a composition ascribed by most authorities to Rossellino, but believed by others to be the masterpiece of an anonymous sculptor known as the "Master of the Marble Madonnas."

To these should be added a beautiful example of the art of the Abruzzi, a marble Madonna and Child, which experts believe to be from the hand of the celebrated Silvestro dell' Aquila and which shows close analogies to his extant works.

Last, but not least, our readers will find here reproduced a remarkable bust of the Saviour by Giovanni Della Robbia, much in the style of Verrocchio, and which has a most interesting provenance. It comes from the collection of Marquis Viviani Della Robbia, the last surviving member of the Della Robbia family, and it was the only work of art by his illustrious ancestors which he still had in his possession. Both as a sculpture and as a historical relic this bust should appeal to all art historians, and we can understand that the late Marcel Reymond should have mentioned it in his books.

Foremost among the stately array of bronzes comes the series of busts of the Cæsars, formerly in Prince Barberini's Collection and doubtless the work of Pietro Tacca, who is known to have been continually employed by members of that noble family.

No collector is entirely indifferent to the ceramic art. Not to mention the earlier majolica, which speaks for itself, especially the Deruta and Faenza pieces, I will draw attention to the remarkable series of Castelli and Savona faience, many examples being from the celebrated Marcuard Collection, others bearing signatures of members of the Delle Grue family. American collectors would do well to devote attention to these late Italian wares, which have many delightful qualities and will in a few years be as scarce and as coveted as some of the great early pieces.

If more space were available I would dwell on the textiles and embroideries, on the charming set of three "Vieux Paris" tapestries, richly woven with gold thread, with biblical subjects, "Rachel and Eliezer," the "Sacrifice of Abraham" and the return of the "Prodigal Son." As shown by the coat-of-arms in the upper portion, they were doubtless made for the ancient family of Foisseret in Franche-Comté, who bore "d'azur au cerf passant d'argent, la tête sommée d'une étoile du même."

Finally, I must at least draw attention to historical relics like the furniture from King Louis Philippe formerly at the Château d'Eu, and the two pieces from the French Garde Meuble, which are among the few items sold after 1870 when France made a desperate effort to clear off the financial obligations incurred during the war against the Prussians.

Such are a few of the works of art contained in the Tolentino Collection. They have been brought together with infinite pains and with the most earnest endeavor to select only such pieces as are a worthy object of the student's and collector's attention. Many of these examples, all, I believe, in time, will find their way into public museums and permanent galleries. May I express the hope that their origin should not be forgotten and that they should carry down to future generations the name of the eminent connoisseur who has so successfully brought them together.

Seymour de Ricci

New York City, 1920.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

Signor Raoul Tolentino, in presenting to the American public the artistic properties described in the catalogue here following, makes grateful acknowledgment to his first teacher, his uncle, Signor Arnoldo Terracina of Rome, to whom, above all others, he owes his training and knowledge as an antiquarian.

FIRST AFTERNOON'S SALE

WEDNESDAY, APRIL 21, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

MISCELLANEOUS ART OBJECTS OF THE FOURTEENTH TO THE NINETEENTH CENTURY

1—FRENCH CUT-GLASS CUP AND SAUCER OF THE EARLY NINETEENTH CENTURY

Cup with looped handles of gilt bronze with acanthus scroll terminating in rooster's head and gilt bronze rim. Saucer with gilt bronze rim. Cut with bands and roundels of a checkered pattern.

2—FLORENTINE IVORY INLAID WALNUT SET OF HOUR-GLASSES (CLEPSYDRA) OF THE EARLY SIXTEENTH CENTURY

Rectangular shape, with set of four hour-glasses in case of walnut with molded cornice supported by turned spindles and molded base. Inlaid with ivory knobs.

Height, 3½ inches; length, 6½ inches.

3—SIENESE WOODEN COFFER OF THE FIFTEENTH CENTURY

Rectangular shape, with hinged lid. Sides and top of lid carved, in low relief, with panels of floral sprays with diapered background; ends carved with birds, brass angle strips and hinged looped handle.

Height, 4 inches; length, 9½ inches; width, 7 inches.

4—FRENCH MARBLE TRAY OF THE EARLY NINETEENTH CENTURY

Oval shape. Black and white marble, with pierced gallery of silver and molded base and paw feet of gilt bronze.

Length, 10½ inches; width, 7½ inches.

5—Venetian Appliqués Glass Vases and Covers of the Eighteenth Century

Pear-shaped bodies, with removable domed covers. Decorated with Chinoiseries of Chinese ladies, branches of roses, detached floral sprays, in cut-out colored paper attached to inner surface of glass and finished with background of white.

Height, 15 *inches.*

6—Pair of Novi Porcelain Vases of the Antonibon Period of the Late Eighteenth Century

Urn-shaped. Of white biscuit ware, decorated in blue, black and gold with figures adapted from Etruscan vases. Gilt spreading rims, looped handles and circular feet. On rectangular glazed black bases.

Height, 10 *inches.*

7—Pair of English Engravings Printed in Colors of the Eighteenth Century

Rectangular shape. "Innocent Mischief" and "Innocent Revenge." One showing a group of children chasing a butterfly, the other two girls tickling the face of a boy. Engraved by Bonnefoy after R. Westall and dated 1799.

Height, 15 *inches; width,* 12 *inches.*

8—English Stipple Engraving of the Eighteenth Century

Oval shape. Printed in brown. "The Pet Bird," showing two maidens and an undraped child playing with a pet bird in front of its cage. Engraved by P. W. Tomkins after Bartolozzi.

Height, 10 *inches; width,* 12¼ *inches.*

9—Venetian Painting on Glass of the Eighteenth Century

Rectangular shape. Painted with figure of a young woman seated under a tree, to whom a youth offers a basket of fruit. On the ground is seated an infant. Landscape background.

Height, 15 *inches; width,* 13¼ *inches.*

10—Pair of Venetian Glass Paintings of the Eighteenth Century

Rectangular shape, painted, on glass, with scenes of Dutch interiors and figures in the style of Teniers. In old molded gilt frame.

Height, 13¼ *inches; width,* 13¼ *inches.*

11—Venetian Ivory and Ebony Inlaid Walnut Chessboard of the Sixteenth Century

Rectangular shape. Exterior inlaid with squares of ivory alternating with squares of ebony inlaid, with ivory, in a design of acanthus-leaf quatrefoils surrounded by a border of ebony panels inlaid with pointed-leaf scrollings. Interior inlaid in the center with a rectangular panel of ebony occupied by an oval medallion surrounded by scrolled acanthus leaves, and with a backgammon board inlaid with ivory and rays alternately plain and stained green. The raised edge is inlaid with detached panels of ebony inlaid, with ivory, in a pattern of scrolled acanthus leaves.

Height, 20½ *inches; width* (*open*), 25¾ *inches.*

12—Roman Leather Bookbinding of the Seventeenth Century

Rectangular shape. Brown calf, tooled in gold, with panels surrounded by scrolled borders *semés* with stars and divided by bands of smaller panels of alternate hatched and horizontal lines.

Height, 14 *inches; width,* 10 *inches.*

13—Roman Leather Portfolio of the Sixteenth Century

Rectangular shape. Red morocco leather, tooled in gold, with two panels having scrolled borders and occupied by scrolled escutcheons charged with the arms of the Barberini family and the order of Saint Francis. One surmounted with a Papal Tiara and crossed Keys and one with a Bishop's Hat. Fastened with gold-tooled strap.

Height, 6 *inches; width,* 14 *inches.*

14—Venetian Inlaid Walnut Chessboard of the Sixteenth Century

Rectangular shape, hinged in two portions. One half of the exterior inlaid in ivory and light-colored wood with the squares of a chessboard, the other half with square panels. Interior inlaid with ivory and light-colored woods as a backgammon board with center panels of intarsia-work.

Length, when open, 29 *inches; width, when open,* 18 *inches.*

From the old Simonetti Collection, Rome.

15—Florentine Mandolin of the Seventeenth Century

Pear-shaped body, formed of longitudinal bands of ivory and ebony. Pearwood sounding board, pierced and carved with circular medallion and with scrolled bridge. Straight carved stem and carved head with horizontal projecting carved arm. Original support of woven silk braid finished with silk tassels.

Length, 31 *inches; width,* 11 *inches.*

From the old Simonetti Collection, Rome.

16—Venetian Breviary of the Eighteenth Century

Breviary printed in black and red at Venice in the year 1744 and published by the Balleoniana Press. Bound in red velvet embroidered in colored silks and gold thread with scrolled escutcheon, with the coats-of-arms of the owner and the order of St. Clare. Title page illuminated with the name of the owner, a Sister of the order of "Poor Claires." Brass clasps.

17—Venetian Gilt Wood and Wire Musical Birdcage of the Eighteenth Century

Of gilt wire. Circular-shaped body, with domed cover and brass swinging ring finial. Incurved circular base of gilt wood, incised with floral meander, on ball feet. Interior fitted with artificial birds of bright-colored plumage, perched on branches of a tree and arranged to whistle tune.

Height, 25 *inches; diameter,* 10 *inches.*

18—Venetian Wire Birdcage of the Eighteenth Century

Rectangular shape with chamfered angles, domed top with spirally twisted ring handle and wooden pendants and rectangular wooden base. Formed of scrolled and spirally twisted wires, with projecting seed and water receptacles at sides. Painted green and yellow.

Height, 27½ *inches; length,* 18½ *inches; width,* 15 *inches.*

19—French Engraving in Colors of the Eighteenth Century

Cry of London: "Knives, scissors and razors to grind." An old man with a grindstone and two girls in white dresses. (Rare.)

Height, 13¾ *inches; width,* 11 *inches.*

20—Burgundian Gold Earring of the Fourteenth Century

Circular cabochon-cut garnet, known as a carbuncle. In gold setting formed of volutes of gold wire with loop and hook of gold.

21—French Wrought-iron Bag Frame of the Fifteenth Century

Oval-shaped ring dragons, with voluted tails and roundels. Straight loop, with rectangular wings pierced and wrought with a star and fleurs-de-lis.

Length, 8½ *inches.*

22—French Silver Mustard-pot of the Eighteenth Century

Cylindrical shape. Open sides, divided by three plain flat tapering pilasters with spoon feet; horizontal bands above and below, pierced with quatrefoils, and engraved, molded rim; hinged domed lid with pineapple finial and flat looped handle. Blue glass liner. Paris touch of the eighteenth century.

Height, 4¾ *inches.*

23—Dutch Silver Coffee-pot of the Empire Period

Vase-shaped body, with hinged domed lid, acorn finial, curved horse-headed spout, looped handle and band of engraved palmettes. On three curved tapering legs with female masks and paw feet.

Height, 9 *inches.*

24—Silver Bowl, Cover and Stand of the Eighteenth Century

Coupe-shaped bowl, with looped handles terminating in dogs' heads. Domed cover, with finial shaped as laurel wreath; circular foot and saucer-shaped stand; rim of cover, foot of bowl and rim of stand decorated with bands of lotus leaves. Turin hall-mark of the eighteenth century and maker's mark "G.F."

Height, 5½ *inches; diameter,* 8 *inches.*

25—French Parcel Gilt and Enameled Silver Ewer of the Fifteenth Century

Pear-shaped body, incurved neck, cylindrical stem, molded circular foot, domed and hinged lid, acanthus-leaf thumbpiece, acorn-shaped acanthus-leaf finial and flat looped handle. Body, neck, foot and back of handle decorated with bands of appliqué gilt ornament fashioned in high-relief as acanthus-leaf scrolls. Those around neck and body interrupted by circular medallions occupied by heraldic shields charged with coats-of-arms and quatrefoils in colored champlevé enamels on green grounds. Around the body are bands of incised trefoil ornamentation. Two Maltese Cross marks.

Height, 17 *inches.*

26—French Silver Tea-set and Tray of the Eighteenth Century

Hexagonal pear-shaped bodies, with curved spouts, square looped handles and hinged domed covers with pear and leaf finials. Flat-chased, with panels of fruit, pendants hanging from looped ribbons and groups of fruits on dotted grounds. Interiors of ewer and sucrier gilt. Oval tray with gallery pierced in a design of oval medallions. Set consists of teapot, coffee-pot, cream-ewer, sucrier and tray. Paris touch for 1786.

27—French Clock of the Empire Period

Lyre-shaped case of copper finish and gilt bronze, with cresting formed as scrolled escutcheon and basket of flowers. On circular molded foot and square base. Enameled dial, inscribed, "Chapon et Liquier."

Height, 12 *inches.*

28—French Gilt Bronze Clock of the Empire Period

Circular clock dial, surmounted by a trophy of a Roman standard, a cannon and a fold of drapery, and flanked, on one side, by the standing figure of a grenadier in bearskin hat with three piled flintlock rifles, and on the other by a helmet and cannon ball. Rectangular base, with wreath and eagle, helmets and breastplates at angles and festoons of flowers and leaves. Base of gilt bronze scrolls and volutes.

Height, 27½ *inches.*

29—Florentine Silver and Rock Crystal Paper Knife of the Sixteenth Century

Straight handle with chamfered angles and voluted pommel of rock crystal and with molded and chased silver gilt mounts. Spreading incurved blade of steel damascened in gold with scrolled leaves.

Length, 11¼ *inches.*

30—French Bronze and Limoges Enamel Cross of the Fourteenth Century

Cross with figure of crowned Christ hanging on cross with "I N R I" label, on larger cross decorated with bronze bosses and Limoges champlevé colored enamels in a pattern of roundels. Surrounded by cruciform background of wood.

Height, 7¾ *inches.*

31—French Bronze and Enamel Limoges Dish of the Early Fourteenth Century

Circular shape, with flat rim. Repoussé, chased and decorated with Limoges champlevé enamels, as to the center with a circular medallion occupied by a half-figure of Christ, crowned, with a cruciform nimbus and His hand raised in the act of benediction, surrounded by a border of scrolled Gothic leaves, and as to the rim with six circular medallions occupied by trefoil of vine leaves.

Diameter, 11½ *inches.*

32—French Gilt Bronze and Horn Goblet of the Fourteenth Century

Coupe-shaped bowl of polished horn, with molded rim of gilt copper and enclosed in hinged straps decorated with grounds of incised zigzags and trefoiled borders. Hexagonal molded stem with knop formed of two tiers of incised trefoiled arches with Gothic pinnacles at the angles. Hexagonal spreading base decorated with chased acanthus leaves on a granulated ground and circular foot. Stem and base of gilt copper.

Height, 9 *inches.*

32a—French Gilt Bronze Cartel Clock of the Eighteenth Century

Circular dial, with glazed pendulum case. Scrolled case of gilt bronze, with pointed-leaf pendants, vase-shaped finial and leaf and berry apron. Works signed by Denière, of Paris.

Height, 14 *inches.*

33—French Gothic and Enameled Candlestick of the Fourteenth Century

Columnar stem, formed of five clustered pillars bound by molded bands entwined with wreaths of wrought leaves. Circular spreading foot with raised heraldic shield charged with a coat-of-arms in blue champlevé enamel. Traces of original gilding. *Height,* 15 *inches.*

34—Venetian Ivory and Bronze Cabinet of the Sixteenth Century

Rectangular shape. Hinged domed cover, with couchant lion in gilt bronze as finial lid forming a box. Body with dentelled cornice and two hinged doors with paneled front decorated with scrolled and pierced quatrefoils of bronze, with centers of old Roman cameo bust portraits of Roman Emperors in lava and stone. Plinth fitted with drawer with scrolled bronze keyhole escutcheon, shaped apron and bracket feet.

Height, 16 *inches; length,* 13½ *inches.*

From the Marcuard Collection, Florence.

35—Venetian Inlaid Tortoise-shell Table Screen of the Eighteenth Century

Octagonal screen, with shaped tortoise-shell frame inlaid with engraved brass in a pattern of acanthus-leaf scrolls and birds and in colored enamels with a shield charged with a coat-of-arms. Inner frame of C-scroll pattern, cresting and side brackets of oval medallions, shell and C-scrolls of gilt bronze. On octagonal baluster-shaped stem and tripod base of three voluted and scrolled legs decorated in relief with rosettes and acanthus leaves of gilt bronze. Screen encloses panel of silk brocade.

Height, 22 *inches; width,* 16 *inches.*

36—Venetian Carved and Gilt Wood Club Name-board of the Eighteenth Century

Rectangular-shaped tablet, with four vertical divisions, having horizontal channels for the reception of name cards. In the center is a vertical band carved with a rosetted guilloche pattern, above a tablet painted with an inscription, flanked by dies with guttæ and lions' masks, surmounted by a carved wreath of leaves and flanked by festoons of leaves and flowers. At the sides are carved floral pendants and below a shaped apron with demi-rosette and pear-shaped acanthus-leaf pendants. Entirely gilt. *Height,* 66¼ *inches; width,* 31 *inches.*

37—North Italian Carved Ox Yoke of the Sixteenth Century

Double curved shape, carved in low relief on one side with panels occupied by the interior of a kitchen with a woman baking bread and a Madia, and by groups of a plough, a cart and agricultural implements. Carved on the other side with a cow and horse.

Length, 41 *inches.*

38—Venetian Wax Archiepiscopal Crozier of the Sixteenth Century

Head formed as voluted crook, of scrolled acanthus leaves supporting seated figure of Lamb, with two couchant lions at base. Square base with round arched niches, one occupied by figure of a saint and cylindrical staff modeled as a reed and entwined at foot with serpent.

Length, 80 *inches.*

From the old Simonetti Collection, Rome.

39—Venetian Carved and Gilt Wood Processional Standard of the Seventeenth Century

Wooden standard, carved and pierced with two Putti, voluted scrolls. Cherub and descending Spiritus Sanctus Dove. On cylindrical staff covered with spirally twisted silk ribbon and brocade and finished with silk tassels.

Length, 80 *inches.*

From the old Simonetti Collection, Rome.

MAJOLICA OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

40—Faenza Majolica Drug Vase of the Sixteenth Century

Pear-shaped body, with incurved neck and circular foot. Invested with a white glaze, and decorated, in blue, green and yellow with a medallion occupied by a couchant heraldic lion and surrounded by a wreath of pointed leaves and fruits and by zigzag scrolls of dark blue. A label inscribed with the name of the drug in Roman letters below. (Chipped.)

Height, 7 *inches.*

41—Cafaggiolo Majolica Pharmacy Albarello of the Sixteenth Century

Cylindrical shape. Decorated, in blue, green and yellow, on a white ground, with a portrait of a youth, label with name of drug, and panels of leaves, zigzags and scrollings.

Height, 7¼ inches.

42—Lodi Majolica Inkwell of the Seventeenth Century

Formed as a vase-shaped inkwell supported by three heraldic conventionalized lions resting their paws on scrolled escutcheons and decorated in relief with three grotesque masks on circular base with two coupe-shaped and one cylindrical receptacle for sand and pouncet. Invested with a dark brown glaze simulating bronze.

Height, 7½ inches.

43—Pair of Caltagirone Majolica Pitchers of the Sixteenth Century

Pear-shaped bodies, with straight spouts and flat looped handles. Invested with a white glaze and decorated, in dark blue, green and yellow, with circular medallions occupied by the heads of an old man and young woman, and with rosettes and scrolled leaves. (One spout restored.)

Height, 8¼ inches.

44—Deruta Lustred Majolica Dish of the Sixteenth Century

Circular shape, with spreading sides. Invested with a white glaze and decorated, in blue and yellow lustre, with the portrait of a youth in sixteenth century costume and with a border of pointed panels enclosing voluted leaves.

Diameter, 7¼ inches.

45—Faenza Majolica Drug Pitcher of the Sixteenth Century

Pear-shaped body with straight spout, entwined by a modeled cord and with a mask at its base, incurved neck, molded circular foot and double looped handle. Invested with a white glaze and decorated, in blue, green, orange and yellow, with fruits, masks and dancing. An Amorino above, a label inscribed with the name of the drug in the center, and below an oval medallion occupied with initials and supported by Amorini with scrolled terminations.

Height, 9 inches.

46—Cafaggiolo Majolica Pharmacy Vase of the Fifteenth Century

Pear-shaped body, cylindrical neck, straight spout and looped handle. Decorated, on a white ground, in colors, with scrolls and a label with the name of the drug.

Height, 8½ inches.

47—Castel Durante Majolica Pine-cone Vase of the Sixteenth Century

Vase in form of a pine-cone with circular molded foot decorated with light blue and brown glazes, and with bands of blue and orange.

Height, 9½ inches.

48—Faenza Majolica Pine-cone Vase of the Sixteenth Century

Vase in form of a pine-cone with circular molded foot. Invested with vertical quarterings of dark blue and yellow glaze. (Foot repaired.)

Height, 10 inches.

49—Cafaggiolo Majolica Bottle of the Sixteenth Century

Semi-globular shape, modeled as a human head, with straight spout and double looped handle. Decorated, on a white ground, in colors, with butterflies and a Latin inscription. Dated 1599.

Height, 8¼ inches.

50—Pair of Castel Durante Majolica Drug Vases of the Sixteenth Century

Pear-shaped bodies, with incurved rims and circular feet. Invested with a white glaze and decorated, in blue, green and yellow, with circular medallions, one occupied by the Franciscan emblem, and one with an Amorino, and surrounded by wreaths of pointed leaves and fruits and looped ribbons. Labels inscribed with the names of drugs below.

Height, 6½ inches.

51—Early Cafaggiolo Majolica Pharmacy Vase of the Fifteenth Century

Pear-shaped body, incurved neck, straight spout and looped handle. Decorated, on a white ground, in colors, with scrolls, leaves, fruits and a label.

Height, 10 inches.

Note: From the Von Beckerat Collection and illustrated in his book on "Italian Majolica."

52—Persian (Kashan) Pottery Albarello of the Sixteenth Century

Cylindrical shape, with incurved sides, cylindrical neck and incurved foot. Invested with a dark blue glaze stopping short of the foot.

Height, 12 *inches.*

53—Pair of Persian (Kashan) Pottery Albarelli of the Sixteenth Century

Cylindrical shape, with incurved sides, sloping shoulders and cylindrical necks and feet. Invested with a light blue glaze stopping short of the feet.

Height, 12 *inches.*

54—Persian (Kashan) Pottery Albarello of the Seventeenth Century

Cylindrical shape, with incurved sides, sloping shoulders and spreading neck. Invested with a dark blue glaze stopping short of the foot.

Height, 12 *inches.*

55—Pair of Faenza Majolica Albarelli of the Sixteenth Century

Cylindrical shape, with incurved sides. Invested with a white glaze and decorated with horizontal bands of green and orange and with a broad band of blue decorated with scrollings in white reserve.

Height, 9¼ *inches.*

56—Majolica Two-handled Pharmacy Vase of the Sixteenth Century

Pear-shaped body, with looped handles. Decorated, in blue, green and yellow, on a white ground, with portrait of a young woman, name of the drug and scrolling. (Repaired.)

Height, 8 *inches.*

57—Urbino Majolica Plate of the Sixteenth Century

Circular shape. Painted, on a blue ground, in colors, with portrait of a woman, inscribed, "w. ipoli ta." In case.

Diameter, 7¼ *inches.*

58—Rhodian Ware Plate of the Sixteenth Century

Circular shape, decorated, on a bluish-white ground, in colored enamels, with a Rhodian Knight.

Diameter, 10¼ *inches.*

59—Pair of Faenza Majolica Pharmacy Albarelli of the Sixteenth Century

Cylindrical shape, with sloping shoulders modeled in relief and molded feet. Invested with a white glaze and decorated, in blue, yellow and green, with acanthus-leaf scrolls, bands of acanthus leaves and the names of the drugs in Gothic letters.

Height, 10 *inches.*

60—Castel Durante Faenza Pitcher with Handle of the Sixteenth Century

Pear-shaped body, with incurved neck, circular foot, straight spout encircled by a modeled cord and flat looped handle. Invested with a white glaze and decorated, in blue, orange and yellow, with a diapered pattern of floral rosettes.

Height, 10 *inches.*

61—Pair of Savona Majolica Pitchers of the Sixteenth Century

Pear-shaped bodies, with straight spouts, looped handles and incurved necks. Invested with a blue glaze and decorated, in black, with scrolled acanthus leaves.

Height, 10¼ *inches.*

62—Pair of Savona Majolica Vases of the Seventeenth Century

Pear-shaped bodies, cylindrical rims, circular feet and upright leopard's head handles. Decorated, on a white ground, in blue, with landscapes and figures in seventeenth century costumes.

Height, 8½ *inches.*

From the Marcuard Collection, Florence.

63—Lodi Majolica Pharmacy Vase of the Seventeenth Century

Cylindrical bulbous shape, with straight side, incurved rim and foot and handles modeled as winged Grecian sphinxes with serpentine terminations. Decorated, on a white ground, with scrollings and with the name of the drug on a label.

Height, 13¾ *inches.*

From the Marcuard Collection, Florence.

64—Cafaggiolo Lustred Majolica Dish of the Sixteenth Century

425. Circular shape, with flat rim, gauffered edge and fluted center. Invested with white glaze and decorated in lustred brown and blue with radiating panels occupied by shuttle-shaped figures and with a flower and leaf border. Mark P and Monogram.

Diameter, 9½ *inches.*

Note: This is an exceptionally interesting piece. Though it bears the mark of the Cafaggiolo potter, Pietro Di Pilipo, the lustre is that associated with Gubbio Ware.

65—Savona Majolica Vase of the Seventeenth Century

35. Bulbous pear-shaped body, with spreading neck, pierced and molded rim, molded circular foot and two looped handles with scrolled terminations. Decorated, on a white ground, in blue, with Putto astride a grotesque horse, trefoils, arms of France and Austria, voluted scrolls and flowers in relief.

Diameter, 10¼ *inches.*

From the Marcuard Collection, Florence.

66—Lodi Majolica Pharmacy Vase of the Late Sixteenth Century

250. Bulbous cylindrical body, incurved neck, molded circular foot and looped handles modeled as winged Grecian sphinxes. Decorated, on a white ground, in colors, with scrolls, flowers, leaves, fruit, figures of deer and with the name of the drug.

Height, 12 *inches.*

From the Marcuard Collection, Florence.

67—Faenza Majolica Vase of the Sixteenth Century

55. Pear-shaped body, with annular rim. Invested with a white glaze and decorated with a ground of light blue, panels of scrolled leaves and floral sprays in dark blue and with a band of scrolled ornamentation in white reserve.

Height, 11 *inches.*

68—Castel Durante Majolica Drug Vase with Handles of the Sixteenth Century

160. Pear-shaped body, with incurved rim, circular foot and flat looped handles. Invested with a white glaze and decorated, in blue, orange and yellow, with diapered pattern of floral rosettes and a scrolled label, inscribed with the name of the drug in Roman letters.

Height, 11 *inches.*

69—Damascus Pottery Bowl of the Sixteenth Century

Coupe-shaped, with curved sides. Invested with a white glaze and decorated, in blue and green, as to the center, with an octagonal medallion with incurved sides occupied with diagonally crossed lines and scrollings, and as to the sides, with spade-shaped panels enclosing two shuttle-shaped dolled ornaments surrounded by scrollings.

Height, 4 *inches; diameter,* 12 *inches.*

70—Damascus Pottery Bowl of the Sixteenth Century

Coupe-shaped, with curved sides and flat rim. Invested with a white glaze and decorated, in blue, green and yellow, as to the center, with a hexagonal pointed leaf rosette, and as to the sides, with spade-shaped panels alternately outlined in green and yellow, and occupied by hatched diapers in blue. The rim decorated with a border of a line and pear-shaped splashes in blue.

Height, 4¼ *inches; diameter,* 14 *inches.*

71—Cafaggiolo Majolica Pharmacy Albarello of the Sixteenth Century

Cylindrical shape, decorated in blues and yellow, on a white ground, with a portrait of a turbaned Turk, a label with name of drug and scrolled acanthus leaves.

Height, 12½ *inches.*

72—Pair of Savona Majolica "Rocaille" Plates of the Eighteenth Century

Circular shape, with scroll and shell rims, and scalloped edges. Decorated, on a white ground, in blue, with landscapes, trees, buildings and figures.

Diameter, 16 *inches.*

From the Marcuard Collection, Florence.

73—Pair of Savona Majolica "Rocaille" Plates of the Eighteenth Century

Circular shape, with scroll and shell rims and scalloped edges. Decorated, on a white ground, in blue, with landscapes, trees, buildings and figures.

Diameter, 16 *inches.*

From the Marcuard Collection, Florence.

74—Savona Majolica Dish of the Seventeenth Century

Circular shape, with curved rim and scalloped edge. Decorated, on a white ground, in blue, with a landscape, trees and figures of lovers.

Diameter, 15¾ *inches.*

From the Marcuard Collection, Florence.

75—Savona Majolica Plate of the Seventeenth Century

Circular shape, with curved rim. Decorated, on a white ground, in blue, with a landscape and building and a figure subject of a reclining Venus surrounded by Amorini.

Diameter, 13½ *inches.*

From the Marcuard Collection, Florence.

76—Savona Majolica "Rocaille" Plate of the Seventeenth Century

Circular shape; curved rim and scalloped edge. Decorated, on a white ground, in blue, with a central medallion of a woman seated in a landscape surrounded by scrolls and leaves.

Diameter, 17½ *inches.*

From the Marcuard Collection, Florence.

77—Savona Majolica "Rocaille" Plate of the Seventeenth Century

Circular shape; curved rim and scalloped edge. Decorated, on a white ground, in blue, with a central medallion of three seated female figures surrounded by Amorini, landscapes and buildings.

Diameter, 17 *inches.*

From the Marcuard Collection, Florence.

78—Savona Majolica "Rocaille" Plate of the Seventeenth Century

Circular shape, with scalloped edge. Decorated, on a white ground, in blue, with a central medallion of warriors and horses.

Diameter, 15½ *inches.*

From the Marcuard Collection, Florence.

79—Pesaro Majolica Plate of the Sixteenth Century

Circular shape. Painted, in colors, the center, on a blue ground, with head of Roman Emperor and Latin inscription, the rim on a white ground, with scrolled leaves and flowers. In case.

Diameter, 15¾ *inches.*

80—Venetian Majolica Ewer of the Sixteenth Century

Pear-shaped body, incurved neck, pointed spout, looped handle with mask termination in relief and circular molded foot. Invested with a white glaze and decorated, in yellow, brown and blue, with a scrolled escutcheon charged with the arms of the Pisani family and supported by two figures of Victory.

Height, 13½ *inches.*

81—Deruta Lustred Majolica Plate of the Sixteenth Century

Circular shape. Decorated, on a white ground, in golden lustre and blue, with a crowned "N," the initial of the family for whom the plate was made, and with scrolled leaves.

82—Pesaro Majolica Plate of the Sixteenth Century

Circular shape. Painted, in colors, the center, on a blue ground, with the portrait of a woman with uncovered breast, the rim on a white ground with panels of imbrications and scrolls.

Diameter, 15½ *inches.*

83—Pair of Savona Majolica "Rocaille" Plates of the Eighteenth Century

Circular shape, with scroll and shell rims and scalloped edges. Decorated, in blue on white, with landscapes, trees, buildings and figures.

Diameter, 16 *inches.*

From the Marcuard Collection, Florence.

84—Pair of Savona Majolica "Rocaille" Plates of the Eighteenth Century

Circular shape, with scroll and shell rims and scalloped edges. Decorated, on white, in blue, with landscapes, trees, buildings and figures.

Diameter, 16 *inches.*

From the Marcuard Collection, Florence.

84a—Deruta Lustred Majolica Plate of the Fifteenth Century

Circular shape. Decorated, on a white ground, in golden lustre and blue, the center with an heraldic statant lion, the rim with a pattern of imbrications.

Diameter, 16 *inches.*

Caldarazzo

84B—Deruta Lustred Majolica Plate of the Fifteenth Century

Circular shape. Decorated, on a white ground, in golden lustre and blue, the center with the figure of a female saint holding a book and a castle, the rim with panels of imbrications and scrolls.

Diameter, 15 *inches.*

84C—Deruta Lustred Majolica Plate of the Fifteenth Century

Circular shape. Decorated, on a white ground, in golden lustre and blue, the center with the figure of a nymph hammering a crowned heart on an anvil, the rim with panels of imbrications and scrolls.

Diameter, 15 *inches.*

Leone Ricci

85—Hispano-Moresque Faience Dish of the Fifteenth Century

Circular shape. Decorated, in copper lustre on a white ground, the central raised boss with an eagle and bands of scrolls, diapering and rosettes, the interior side with an inscription in Gothic letters and the rim with trefoils in relief and scrolled leaves and flowers.

Diameter, 15¾ *inches.*

Caldarazzo.

86—Pair of Castelli (Abruzzi) Majolica Albarelli of the Eighteenth Century

Cylindrical shape, with incurved sides, rims and feet. Decorated, on a white ground, in colors, with figure subjects of Noah on the summit of Mount Ararat and the Vision of Elijah in the Desert. By Carlo Antonio Grue.

Height, 15 *inches.*

Geo. Gray Barnard

87—Faenza Majolica Vase and Cover of the Sixteenth Century

Pear-shaped body and removable cover modeled in the form of an owl with wings, the head forming cover. Decorated, on a white ground and in color, with feathers in relief and painted naturalistically.

Height, 16¾ *inches.*

88—Cafaggiolo Majolica Deep Dish of the Sixteenth Century

Circular shape, with flat rim. Invested with a white glaze, and decorated, as to the center, with the figures of two soldiers in sixteenth century costumes of yellow, orange, black, white and green. One holds a halberd, the other is girt with a sword. Blue background, flanked by conventionalized branches of flowers. Rim decorated in similar colors with alternate panels occupied by acanthus-leaf scrollings and imbrications.

Diameter, 17½ *inches.*

89—Asia Minor Pottery Plate of the Sixteenth Century

Circular shape, with curved rim. Invested with a white glaze and decorated, in blue and green, as to the center, with a cinquefoil medallion of white reserve occupied by a floral rosette and surrounded by five floral medallions separated by pear-shaped leaves in dark blue; as to the rim, with four medallions of white reserve, occupied by floral rosettes in blue on grounds of green hatchings separated by diapered panels of blue and brown hatchings.

Diameter, 21 *inches.*

90—Savona Majolica Plate of the Seventeenth Century

Circular shape, with flat rim. Decorated, on a white ground, in blue, with a landscape, trees and grotesque figures accompanied by a cow and a dog.

Diameter, 17 *inches.*

From the Marcuard Collection, Florence.

91—Pesaro Majolica Dish of the Sixteenth Century

Circular shape, with flat rim. Decorated, on a white ground, in colors, as to the center with two standing figures of soldiers in striped jerkins, and as to the rim with alternate bands of diapered imbrications, and voluted scrolls.

Diameter, 18¼ *inches.*

92—Persian Pottery Table Top of the Seventeenth Century

Circular shape. Formed of sixteen radiating sections. Decorated, on a white ground, in colors, with radiating arabesques of scrolled pointed leaves and volutes of serrated leaves, all in the Saracenic manner, with bands of interlacements and with a central starred medallion.

From the Dal Zotto Collection, Venice.

93—Savona Majolica Vase of the Seventeenth Century

Pear-shaped body, incurved neck, spreading circular foot, scalloped rim and looped handles with mask terminations. Decorated, on a white ground, in colors, with Putti and Amorini.

From the Marcuard Collection, Florence.

93a—Lodi Majolica Vase and Cover of the Eighteenth Century

Pear-shaped body, with domed cover and ball finial; scrolled escutcheon-shaped handles with leaf terminations. Cylindrical stem and molded circular foot. Invested with a white glaze and decorated with floral festoons in relief, depending from scrolled mask medallions, and with marbling in blue and yellow.

Height, 22 *inches.*

94—Pair of Abruzzi Ware Vases and Covers of the Eighteenth Century

Incurved cylindrical bodies, spreading circular feet and domed covers. Decorated, on a white ground, in colors, with figure subjects, scrolls and landscapes with deer. Pear-shaped acanthus-leaf finials. By Francesco Antonio Grue.

Height, 19 *inches.*

95—Faenza Majolica Statuette of the Sixteenth Century

Standing figure of the Virgin, glazed in yellow robe, with green neckerchief and blue mantle and hood stained with white. She holds on her left arm with both hands the undraped Child Christ, who holds a globular fruit in His right hand. On rectangular brown glazed base.

Height, 18 *inches.*

From the Fitz Henry Collection, London.

96—Castelli (Abruzzi) Majolica Pharmacy Vase of the Eighteenth Century

Pear-shaped body, incurved neck and flat looped handles. Decorated, on a white ground, in colors, with a subject of warrior on horseback threatening a cripple with his drawn sword, with scrolls and the name of the drug in a panel.

Height, 19¼ *inches.*

97—Early Florentine Majolica Orcio or Oil Jar. Sixteenth Century

Pear-shaped body, with horizontal ribbings, incurved neck and two flat looped handles. Decorated, on a white ground, in colors, with scrolled leaves and flowers and medallions and with an egg-shaped escutcheon charged with the Medici coat-of-arms. With cylindrical and rectangular molded pedestal.

Height, 24 inches.

From the Marcuard Collection, Florence.

98—Tuscan Majolica Orcio or Oil Jar of the Sixteenth Century

Pear-shaped body, with horizontal ribbing, incurved neck, two projecting spouts and two flat looped handles. Mottled green-glazed body, decorated with a scrolled egg-shaped escutcheon charged with the coat-of-arms of a patrician family.

Height, 35 inches.

From the Marcuard Collection, Florence.

99—Early Cafaggiolo Majolica Tile of the Fifteenth Century

Rectangular shape. Decorated, with a portion of "The Flight of Darius," in colors, on a white ground, and lined so as to simulate mosaic. This tile shows a portion of a horse's trappings consisting of a deer's head from which issues a beaded pendant, while from its horns, fastened by scrolled ribbons, depends a conventionalized festoon of flying birds.

Height, 15 inches; width, 15 inches.

Note: This and the following came from the celebrated collection of Senator Monteverde of Rome, the eminent sculptor, who died about four years ago.

100—Early Cafaggiolo Majolica Tile of the Fifteenth Century

Rectangular shape. Decorated, on a white ground, in colors, and lined so as to simulate mosaic, with portion of "The Flight of Darius," showing a horse's head and two heads of turbaned warriors, one representing Darius with an expression of horror.

Height, 15 inches; width, 15 inches.

101—Greco-Roman Glass Unguentarium of the Fifth Century B.C.

Opaque white glass. Columnar shape, with looped handles. Decorated, in brown, with horizontal lines and zigzags.

Length, 4¾ inches.

102—Græco-Roman Glass Unguentarium of the Fifth Century B.C.

Opaque white glass. Columnar shape, with looped handles. Decorated, in brown, with horizontal lines and zigzags.

Length, 4 *inches.*

103—Greek Gilt Terra-cotta Bas-relief

Head of Pallas, formerly termination of term. Face gilt, hair painted.

Height, 6 *inches.*

104—Two Greek Gilt Terra-cotta Bas-reliefs of the Second Century B.C.

Heads of Venus, with flowing locks and chiton over left shoulder. Arranging her hair with left hand. Traces of gilding.

Height, 6½ *inches.*

105—Faenza Terra-cotta Bust of the Sixteenth Century

Portrait of a youth with classic robe, knotted at the left shoulder. Glazed in the Della Robbia manner in dark brown.

Height, 9 *inches.*

106—Tanagra Terra-cotta Figurine. Fifth Century B.C.

Full-length figure of a Woman Dancer. A young woman in a flowing diaphanous robe, which covers the lower part of the face in the manner of a yashmak or Oriental veil, stands erect in an attitude of dancing with one arm akimbo and the other across her breast. On rectangular molded pedestal.

Height, 10½ *inches.*

107—Græco-Roman Terra-cotta Vase of the Third Century B.C.

Pear-shaped body, with cylindrical neck and bulbous rim, surmounted by a figure leaning on a pedestal. At the sides, supported on modeled figures of rearing horses, are figures of winged Victories. Body decorated with Medusa's head. Excavated at Canossa (Magna Græcia).

Height, 30 *inches.*

108—Græco-Roman Terra-cotta Vase of the Third Century B.C.

Globular body, with three rectangular vertical projections, surmounted by figures with upraised hands. Body decorated with mask and festoon. Excavated at Canossa (Magna Græcia).

Height, 32 *inches.*

109—Pair of Græco-Roman Terra-cotta Vases of the Third Century B.C.

Pear-shaped bodies, cylindrical necks, spreading rims, flat looped handles and circular feet. Bodies decorated with modeled figures of Nereids and others. Excavated at Canossa (Magna Græcia).

Height, 35 *inches*.

110—Pair of Greek Terra-cotta Bottles of the Second Century B.C.

Modeled as the figures of goats wearing cleft curved and pointed hats, with flat looped handles on back and cylindrical nozzle at breasts. On four rudimentary feet. Bodies incised with dashes. Excavated at Melos.

Height, 6 *inches; length*, 7 *inches*.

111—Etruscan Terra-cotta Crater Vase of the Second Century B.C.

Pear-shaped body, incurved neck, domed circular foot and straight looped handles terminating in leaves. Decorated, on a black ground, in red and white, with a band of meander pattern with heart-shaped leaves and a figure subject of a knight on foot holding a spear and leading his horse, and standing in front of a seated woman.

Height, 20½ *inches*.

112—Etruscan Terra-cotta Crater Vase of the Second Century B.C.

Pear-shaped body, incurved neck, spreading circular foot and straight looped handles terminating in leaves. Decorated, on a black ground, in red and white, with a band of meander pattern with heart-shaped leaves and a figure subject of a Bacchanal dance with male and female Bacchantes and a Satyr.

Height, 19½ *inches*.

113—Italian Stoneware Ewer of the Sixteenth Century

Pear-shaped body, with horizontal bulbous spout and twisted looped handle. Glazed in brown and decorated, in relief, with medallions and floral sprays and painted with floral scrollings.

Height, 15½ *inches*.

114—Italian Stoneware Ewer of the Sixteenth Century

Pear-shaped body, with horizontal bulbous spout and looped handle. Glazed in green and decorated, in relief, with medallions and floral sprays and painted with scrolled leaves and flowers.

Height, 15½ *inches*.

WROUGHT IRON OF THE FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURIES

115—Venetian Wrought-iron Painted and Gilt Lantern of the Late Sixteenth Century

Pear-shaped. Five glazed sides, with cresting and apron of painted and gilt wrought-iron leaves.

Height, 14 *inches.*

116—Pair of Venetian Wrought-iron Wall-brackets of the Seventeenth Century

Curved arms, formed of iron bars decorated with voluted scrolls of strap iron, voluted tendrils and wrought-iron oak leaves and supporting circular cages surrounded by curved oak leaves. Hooks for adjustment.

Length, 13 *inches.*

117—Florentine Wrought-iron Wall-bracket of the Sixteenth Century

Straight arm of strap iron terminating in wrought-iron trefoil and having above and below curved branches with pointed leaves and blossoms.

Length, 15 *inches.*

118—Pair of Florentine Wrought-iron Wall Lights of the Sixteenth Century

Curved projecting arms of spirally twisted iron rods, with rectangular scrolled iron wall plates and pointed-leaf bases. Terminating in circular bobêches and sockets of clustered pointed leaves.

Length, 17½ *inches.*

119—Pair of Florentine Painted Wrought-iron Candle-brackets of the Sixteenth Century

Brackets of scrolled and voluted strap iron, with flowers. Candle-sockets of wrought-iron leaves with pointed prickets.

Height, 1 *foot* 4 *inches.*

120—Venetian Wrought-iron Candle-brackets of the Seventeenth Century

Scrolled leaves and flowers of wrought iron, with circular bobêches and prickets. Gilded.

Height, 21 *inches.*

121—Pair of Venetian Gilt Wrought-iron Candle-brackets of the Sixteenth Century

Curved arms, with flowers and leaves in wrought iron and pear-shaped candle-sockets with leaf rims. Quatrefoil wall plates. Completely gilt.

Height, 12 *inches.*

122—Florentine Gothic Wrought-iron Candle-stand of the Early Fifteenth Century

Cylindrical standard, terminating in pointed pricket and supporting two scalloped flat rings on curved and shaped iron rod brackets and circular stand with gauffered edge.

Height, 22 *inches.*

123—Florentine Wrought-iron Pricket Candlestick of the Fifteenth Century

Triple columnar shaft with molded knop, on tripod stand with lions' heads and paw feet. Circular bobêche, with trefoil pendants and pointed pricket.

Height, 17½ *inches.*

124—Pair of Venetian Gilt Wrought-iron Candle-brackets of the Sixteenth Century

Curved arms, with wrought-iron pointed and acanthus leaves; pear-shaped candle-sockets with leaf rims. Completely gilt.

Height, 16 *inches.*

125—Florentine Wrought-iron Wall Light of the Sixteenth Century

Rectangular wall-plate, overlaid with wrought-iron acanthus leaves and with hook for adjustment. Double curved arm formed of a square iron bar decorated with voluted scrolls and spiral tendrils terminating in a volute and supporting a tapering square socket overlaid with wrought-iron oak leaves and having in front two curved arms with pulley wheel and a hook. Painted green.

Length, 23 *inches.*

126—Florentine Gothic Wrought-iron Candle-stand of the Early Fifteenth Century

Cylindrical standard, terminating in pointed pricket and supporting two rings with vertical castellated sides on spirally twisted straight bar brackets. Circular dish-shaped stand.

Height, 24 inches.

127—Florentine Wrought-iron Bracket of the Seventeenth Century

Curved arm formed of a round bar iron ending in volutes and decorated with wrought-iron pointed acanthus leaves and floral rosettes. Leaves and rosettes gilded. Bracket painted black.

Height, 25 inches.

128—Florentine Wrought-iron Wall Candle-bracket of the Sixteenth Century

Bracket of carved outline formed of scrolled and voluted strap iron with pointed terminations supporting straight horizontal arm ending in a circular bobêche and pointed pricket. Hooks for adjustment.

Height, 27 inches; width, 17½ inches.

129—Venetian Wrought-iron Wall-bracket of the Seventeenth Century

Pear-shaped bracket of interlaced and voluted scrolls of bar iron decorated with repoussé acanthus leaves of wrought iron, and with vertical wall plate of strap iron terminating in curved pointed leaves.

Height, 26 inches; width, 26 inches.

130—Set of Three Venetian Wrought-iron Wall Light Brackets of the Sixteenth Century

Horizontal iron bars with curved ends and spirally twisted brackets shaped and terminating in fleur-de-lis finials. The horizontal bars terminate in rectangular cages of strap iron with pointed-leaf bases, while from the angles depend adjustable iron rods with hooks.

Length, 29 inches.

131—Set of Three Venetian Wrought-iron Wall Light Brackets of the Sixteenth Century

Horizontal iron bars with curved ends and spirally twisted brackets shaped and terminating in fleur-de-lis finials. The horizontal bars terminate in rectangular cages of strap iron with pointed-leaf bases, while from the angles depend adjustable iron rods with hooks.

Length, 29 inches.

132—Venetian Wrought-iron Bracket of the Sixteenth Century

Curved and voluted arm of strap iron decorated with wrought-iron oak leaves and pointed serrated leaves and terminating in a pear-shaped head formed of clustered pointed leaves and cinquefoil blossoms with pointed finial.

Length, 31 inches.

133—Venetian Wrought-iron Wall Light Bracket of the Sixteenth Century

Escutcheon-shaped bracket, formed of interlaced scrolls of strap iron terminating in fleurs-de-lis and decorated with applied roses of wrought iron. The bracket supports a carved iron bar and tapering cylindrical cage with open side of rosetted strap iron terminating in fleurs-de-lis. Hooks for adjustment.

Height, 25 inches; length, 32 inches.

134—Wrought-iron Wall Light Bracket of the Fifteenth Century

Arm formed of a tapering square iron bar with voluted scrollings of strap iron and pointed leaves. Cylindrical basket, having open sides of strap iron with pointed-leaf terminations, pointed-leaf pear-shaped pendant and pointed pricket. With hook for adjustment.

Length, 25 inches.

135—Venetian Wrought-iron Hanging Lantern of the Seventeenth Century

Tapering hexagonal shape with domed top and pear-shaped base. Sides glazed with roundels of colored glass. Of voluted wrought-iron straps.

Height, 35 inches.

E. T. Caldwell & Co.

136—Pair of Sienese Gothic Wrought-iron Wall Lamps of the Early Fifteenth Century

50. Triangular brackets, formed of twisted iron bars with braces formed of twisted rods terminating in serpents' heads. Cylindrical baskets formed of eight voluted iron straps with horizontal twisted iron bars and straps. In the centers are twisted iron prickets and below are curved hooks of iron bars.

Length, 26 *inches.*

From a Palace in Siena.

Leon Ricci

137—Pair of Sienese Wrought-iron Hitching Brackets of the Fifteenth Century

Brackets with straight and curved arms. Fitted with sliding bars ending in quatrefoils and with rings for hitching horses.

Length, 2 *feet* 8 *inches.*

Geo. Gray Barnard

138—Venetian Gilt Wrought-iron Bracket Lantern of the Seventeenth Century

110. Triangular bracket of two branches of acanthus leaves, supporting an octagonal glazed lantern, with molded vertical ribs terminating in acanthus leaves, domed foot of scrolled acanthus leaves, and ogee-shaped top of scrolled acanthus leaves, flowers and pointed leaves. Fitted for electric light.

Height, 50 *inches.*

From the Marcuard Collection, Florence.

Leon Ricci

139—Pair of Sienese Wrought-iron Hitching Brackets of the Fifteenth Century

170. Brackets with straight and curved arms ending in stags' heads with antlers. Fitted with sliding bars with rings for hitching horses outside the Palace.

Length, 2 *feet* 8 *inches.*

Passed

140—Venetian Wrought-iron Bracket of the Sixteenth Century

Curved and voluted arm of strap iron decorated with wrought-iron oak leaves and pointed serrated leaves and terminating in a pear-shaped head formed of clustered pointed leaves and cinquefoil blossoms with pointed finial.

Length, 31 *inches.*

140A—Pair of Venetian Gilt Wrought-iron Wall Brackets of the Sixteenth Century

Curved arms, with wrought-iron acanthus leaves and flowers. Leaf-encircled hooks.

Length, 35 inches.

140B—Florentine Wrought-iron and Glass Lantern of the Sixteenth Century

Cylindrical shape, with conical top and glazed sides. Formed of straps of wrought iron with hinged door.

141—Venetian Painted Wrought-iron "Good-luck" Shop Sign of the Seventeenth Century

Oval shape of two cornucopiæ of flowers, enclosing two hunchbacks dancing and clasping hands and invoking "good luck" on all. Painted naturalistically. With three tassels. Fitted for electric light.

Height, 3 feet 1 inch; width, 3 feet 6 inches.

142—Pair of Florentine Brass and Bronze Andirons of the Sixteenth Century

Ball-shaped brass standards on cylindrical stems and bronze supports cast with female masks and scrolled dolphin feet.

Height, 9 inches.

143—Pair of Florentine Wrought-iron and Brass Andirons of the Sixteenth Century

Octagonal standards with brass ball finials, hooks with brass finials and voluted iron side scrolls. On voluted legs of strap iron.

Height, 1 foot 10 inches.

144—Pair of Venetian Wrought-iron Fire-tongs of the Sixteenth Century

Of strap iron, hinged in center with fall-down spikes. Frilled decoration.

Length, 35 inches.

144A—Pair of Venetian Bronze Andirons of the Sixteenth Century

Pear-shaped standards, modeled with flutings, masks, and the arms of Pope Urban VIII (Prince Barberini), supporting balls modeled as bodies and pointed flame finials. On triangular pedestals modeled with masks and sphinxes' heads. Scrolled and voluted feet of strap iron.

Height, 2 feet 5¼ inches.

Note: In a very remarkable state of preservation, with a fine patina.

145—Pair of Florentine Wrought-iron Wall-brackets of the Late Sixteenth Century

Volutes of strap iron, with wrought-iron flowers, leaves and candle-sockets. Gilded.

Height, 2 feet 5 inches.

146—Umbrian Gilt Wrought-iron Bracket of the Sixteenth Century

Bracket of scrolled and voluted bar iron with gilt pointed and acanthus leaves and circular candle holder supported by gilt leaves. Finial with heraldic gryphon holding a key.

Height, 50 inches.

147—Pair of Tuscan Wrought-iron and Bronze Andirons of the Fifteenth Century

Incised cylindrical and twisted knopped standards, with spirally incised hooks. Elaborately wrought-iron floral finials. Incised arched strap-iron bases filled with strap-iron trefoils and straight iron bars.

Height, 29½ inches.

148—Pair of Florentine Wrought-iron Andirons of the Fifteenth Century

Square and cylindrical standards, with molded knops and scrolled and voluted strap-iron brackets. Coupe-shaped baskets of twisted iron bars, voluted strap-iron bases and arched feet of strap iron.

Height, 34 inches.

149—Florentine Gothic Wrought-iron Pricket Torchère of the Early Fifteenth Century

Cylindrical knopped stem, basket with straight sides and spreading rim supported by shaped flat iron brackets with strap-iron ring, pointed pricket and tripod stand of three curved iron rod legs.

Height, 54 inches.

150—Pair of Tuscan Wrought-iron and Bronze Andirons of the Fifteenth Century

Square standards, with molded capitals and bases, square iron hooks and bronze ball finials. Arched strap-iron bases filled with quatrefoils of strap iron and straight iron bars. *Height,* 18 *inches.*

151—Pair of Florentine Wrought-iron and Brass Andirons of the Seventeenth Century

Double pear-shaped standards of brass with turned ball finials, scrolled and voluted supports of strap iron, with surfaces incised with quatrefoils. Wrought-iron bars. *Height,* 20 *inches.*

152—Pair of Florentine Wrought-iron Andirons of the Fifteenth Century

Octagonal standards, with baskets of twisted iron bars; projecting bands. Below are swinging rings of twisted iron and five projecting hooks. Curved feet, with scrolls of strap iron and wrought-iron bars. *Height,* 42 *inches.*

153—Pair of Florentine Wrought-iron and Brass Andirons of the Sixteenth Century

Tapering spirally twisted standards, with turned pointed ball finials, round arched supports of strap iron and adjustable hooks. Wrought-iron bars. *Height,* 24 *inches.*

154—Pair of Florentine Wrought-iron Andirons of the Sixteenth Century

Tapering octagonal standards, with ball finial and arched supports of bar iron with spreading feet. In front, four hooks on strap-iron supports. Wrought-iron bars. *Height,* 29 *inches.*

155—Pair of Florentine Wrought-iron Andirons of the Sixteenth Century

Flat leaf-shaped and tapering square standards, terminating in circular baskets with sides of curved and spirally twisted iron bars. On scrolled and voluted supports of strap iron with spreading feet. Two leaf-shaped hooks. Wrought-iron bars. *Height,* 31 *inches.*

156—Pair of Tuscan Wrought-iron and Bronze Andirons of the Fifteenth Century

Incised square, octagonal, cylindrical and twisted knopped standards, with rectangular abaci and with octagonal and twisted hooks and bronze ball finials. Arched strap-iron bases, filled with incised trefoils of strap iron and straight iron bars.

Height, 33½ *inches.*

157—Florentine Wrought-iron Candlestick of the Sixteenth Century

Tripod form, with three straight legs of spirally twisted iron and three rising stretchers to match, terminating in a circular shelf having, as finial, a wrought-iron flower with pointed leaves and twisted wire stamens. The tripod supports a tapering pierced iron candle-socket with a base of wrought-iron leaves.

Height, 48 *inches.*

158—Pair of Florentine Wrought-iron Candlesticks of the Fifteenth Century

Square spirally twisted supports, with circular saucer-shaped bobêches and cylindrical candle-sockets with voluted strap-iron sides. Tripod bases of three curved bar-iron legs with flat spreading feet.

Height, 53 *inches.*

159—Florentine Wrought-iron Torchère of the Sixteenth Century

Octagonal standard of bar iron, with scrolled trefoil-shaped knops of strap iron, circular flat bobêche supported by scrolled trefoil-shaped brackets, iron pricket and base of four scrolled and voluted strap-iron legs.

Height, 58 *inches.*

160—Florentine Wrought-iron Fire-screen of the Sixteenth Century

Straight square bar-iron standards, with baskets of twisted iron bars and swinging rings of twisted iron. Stems decorated with voluted leaves and straps and with twisted iron hooks. Horizontal square upper bar, with voluted scrolls and wrought-iron flower and leaves as finial, flat voluted lower bar and trefoil curved feet of strap iron.

Height, 36½ *inches; width,* 49 *inches.*

161—Pair of Florentine Wrought-iron Wall-brackets of the Late Sixteenth Century

Volutes of strap iron, with wrought-iron flowers and leaves. Gilded.

Height, 4 feet 2 inches

162—Pair of Florentine Wrought-iron Wall-brackets of the Late Sixteenth Century

Volutes of strap iron, with wrought-iron flowers and leaves.

Height, 4 feet 2 inches.

163—Pair of Florentine Wrought-iron Wall-brackets of the Late Sixteenth Century

Volutes of strap iron, with wrought-iron flowers and leaves. Gilded.

Height, 4 feet 3 inches.

164—Florentine Gothic Wrought-iron Torchère of the Early Fifteenth Century

Straight square standard, with rectangular molded knop candle-socket of four flat iron straps encircled by horizontal bands, and tripod stand of three curved iron legs with flat spoon feet.

Height, 55 inches.

From the old Simonetti Collection, Rome.

165—Florentine Gothic Wrought-iron Torchère of the Early Fifteenth Century

Cylindrical molded standard with eight ball knops. Candle-socket of iron straps encircled by horizontal bands and tripod stand of four straight strap-iron legs with pointed feet.

Height, 52 inches.

From the Marquis Peruzzi-De Medici Collection, Florence.

166—Florentine Wrought-iron Pricket Torchère of the Fifteenth Century

Standard of twisted iron rod with ball knop, basket top, pointed pricket and tripod stand of three straight strap-iron legs with spoon feet.

Height, 56 inches.

From the old Simonetti Collection, Rome.

167—Pair of Florentine Gothic Wrought-iron Candlesticks of the Early Fifteenth Century

Formed of two flat iron rings supported by brackets of three twisted iron rods, pointed prickets and tripod stands with triangular plates of curved strap-iron feet.

Height, 24 inches.

168—Florentine Gothic Wrought-iron Torchère of the Early Fifteenth Century

Cylindrical knopped standard, with circular bowl supported by brackets with knopped and curved projections, brass bowl, two-tiered candle-socket of strap iron and tripod stand of three spreading straight iron-bar legs with flat pointed feet.

Height, 59 inches.

169—Pair of Gothic Wrought-iron Pricket Torchères of the Early Fifteenth Century

Cylindrical knopped standards, circular bobêches, pointed prickets and tripod stand formed of three curved and voluted legs of strap iron.

Height, 45 inches.

170—Pair of Florentine Gothic Wrought-iron Torchères of the Early Fifteenth Century

Cylindrical knopped standards, conical baskets formed of looped iron rods with horizontal rings of strap iron. Candle-sockets of voluted strap iron and tripod stand of three straight legs with spoon feet.

Height, 64 inches.

From the Marcuard Collection, Florence.

171—Florentine Wrought-iron Pricket Torchère of the Fifteenth Century

Cylindrical knopped standard, conical basket formed of straight iron rods with knobbed and curved projections, flat iron ring, pointed pricket and tripod stand of three straight iron bars with flat feet.

From the Marquis Peruzzi-De Medici Collection, Florence.

172—Florentine Wrought-iron Torchère of the Fourteenth Century

80. Octagonal standard, with two knops of outcurved pointed leaves, square collar, pointed pricket and tripod base of three curved legs of bar iron with notched spreading feet.

Height, 68 inches.

173—Pair of Florentine Wrought-iron Wall-brackets of the Late Sixteenth Century

150. Volutes of strap iron, with wrought-iron flowers and leaves. Gilded.

Height, 5 feet 2 inches.

174—Tuscan Wrought-iron Hanging Lantern of the Fifteenth Century

350. Hexagonal shape. Body with glazed round-arched hinged door and sides and detached columns of twisted iron at the angles with loops and swinging rings. Cresting wrought with volutes and leaves, pinnacle top repoussé with bosses, and twisted cylindrical iron finial with three wrought-iron Florentine fleurs-de-lis. Apron of volutes and leaves and pendant of flowers and leaves.

Height, 30 inches.

175—Venetian Wrought-iron Chandelier of the Fifteenth Century

230. Vase-shaped, with square iron-bar stem with pointed-leaf finial and horizontal arms of scrolled and voluted strap iron supported by a wrought-iron chain with lower arms of scrolled and voluted iron bars decorated with voluted scrolls, fleurs-de-lis and blossoms of strap and wrought iron. Hung with large contemporary silk and gold-thread tassels and suspended by a silk and gold-thread rope.

Height, 25 inches.

176—Florentine Wrought-iron Chandelier of the Fifteenth Century

375. Circular shape. Sides with scrolled leaves and cross. Four candle-sockets, separated by four pointed prickets. Iron chains for suspension. (Rare.)

Diameter, 22 inches.

177—Florentine Wrought-iron Chandelier of the Fifteenth Century

450. Circular shape. Sides with scrolled leaves and cross. Four candle-sockets, separated by four pointed prickets. Iron chains for suspension. (Rare.)

Diameter, 22 inches.

Passed

178—Florentine Wrought-iron Chandelier of the Fifteenth Century

Circular shape. Sides with scrolled leaves and stalks. Seven candle-sockets, separated by seven pointed prickets. Wrought-iron chains for suspension. (Rare.)

Diameter, 34 *inches.*

F. E. Bartlett

179—Venetian Cut-glass and Gilt Bronze Chandelier of the Seventeenth Century

150.

Gilt metal ring hung with cut-glass drops and with eight curved branches for lights, hung with drops. Domed top of cut-glass medallions supported by five cut-glass fluted columns and surmounted by eight feathers of glass. Wired for electric light.

Height, 3 *feet* 4 *inches.*

C. Bernet & Co

180—Florentine Copper and Wrought-iron Washstand of the Sixteenth Century

110.

Circular cage, with round iron-bar rim and curved strap-iron sides on tripod stand of three curved and shaped round bar-iron legs with flattened feet. Circular copper wash basin with curved gadrooned rim and hanging water receptacle of copper with pear-shaped fluted body, cylindrical rim repoussé with acanthus-leaf scrolls, semicircular ears repoussé with masks and iron bail handle.

Height, 39 *inches.*

From the Marquis Peruzzi-De Medici Collection, Florence.

Keller Mfg Company

181—Venetian Wrought-iron Wall Jardinière of the Sixteenth Century

175.

Bracket with two hooks for adjustment. Cornucopia-shaped body of strap iron with voluted ends, scrolled bracket of strap iron and annular rim. This encloses a vessel of metal painted, in colors, with a pattern, on a white ground, of a trellis entwined with flowers and leaves. In front hangs an iron grapple having three curved arms with heart-shaped terminations.

Height, 37½ *inches.*

75.-178 A Chandelier Mr. Drew Bros.

100.-179 A " Mrs. Grosvenor

85.-179 B " Mr. Dawson

182—Tuscan Wrought-iron and Copper Washstand of the Fifteenth Century

Rectangular standard, with molded knop, and projecting shell-shaped soap dish, scrolled and voluted arms and circular contemporary copper basin with domed cover having two swinging looped handles. Tripod base, formed of three curved and voluted legs of strap iron.

Height, 37½ *inches.*

183—Florentine Wrought-iron and Copper Washstand of the Sixteenth Century

Standard formed of three curved iron bars decorated with volutes of strap iron, with four voluted arms from one of which springs a straight twisted iron arm with flat iron bracket, on a tripod stand of three straight iron bars with voluted feet. Arms support a copper basin with gadrooned body and swinging ring and from bracket above hangs a pear-shaped gadrooned fountain, with bail handle and brass tap.

Height, 68½ *inches.*

From the Marcuard Collection, Florence.

184—Florentine Wrought-iron Four-post Bed of the Sixteenth Century

Open head of knopped baluster-shaped columns, with triangular cresting of scrolls, volutes and flowers, hexagonal knopped posts with floral finials inspired by the Florentine fleur-de-lis, straight sides and arched feet. Original sixteenth century hangings, made expressly for this bed, of white linen embroidered in red silk, with bands of ornament.

Height, 9 *feet* 5 *inches.*

Note: So far as known, the only other example resembling this is in the Cleveland Museum and came from the celebrated Marquis Peruzzi-De Medici Collection.

184A—Pair of Florentine Painted Wrought-iron Window Screens of the Sixteenth Century

Mrs. Carlisle

320.

Heart-shaped screens of scrolled and voluted wrought-iron straps painted green, decorated with spiral tendrils and applied gilt serrated edged leaves of wrought iron, enclosing oval medallions occupied with Maltese crosses painted red and white, surrounded by wrought-iron wreaths of laurel leaves and berries and surmounted by gilt crowns.

Height, 24¾ *inches; width,* 38 *inches.*

Leone Ricci

185—Pair of Florentine Wrought-iron Window Screens of the Sixteenth Century

260.

Rectangular shape. Filled with diamond-shaped trellis-work of iron straps with wrought-iron quatrefoils at the intersections. Top of flat arched form filled with volutes of strap iron.

Height, 46 *inches; width,* 80 *inches.*

O. Bernet, agt.

186—Pair of Florentine Wrought-iron Chancel Gates of the Sixteenth Century

210.

Rectangular shape with scrolled crestings. Gates formed of panels of wrought-iron bars occupied by quatrefoils of voluted scrollings, hexagonal figures, volutes and spirally twisted tendrils of strap iron. Cresting of voluted scrollings enclosing the initials "S.D." in strap iron, meeting bar with vase-shaped finial and two Maltese crosses of wrought iron. Painted green.

Height, 34 *inches; width, when closed,* 34 *inches.*

Sold as 'A' lots

187—Set of Seven Wrought-iron Convent Window Jalousies. Fifteenth Century

Rectangular shape, with voluted lower portions. Strap-iron frames and bodies, diapered with thin iron rods secured with molded collars and appliqués with pointed-leaf quatrefoils of iron.

Heights, 61 *and* 33½ *inches; widths,* 62 *inches.*

240.-187A Jalousies S. D. Hetmore

400.-187B " R. H. Young

150.-187C " Leone Ricci

150.-187D " " "

150.-187E " " "

SECOND AFTERNOON'S SALE

THURSDAY, APRIL 22, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

ARMS AND ARMOR

188—FLORENTINE TORTOISE-SHELL POWDER HORN OF THE SIXTEENTH CENTURY

Conical shape, with fluted sides and brass sprung powder charger.

Height, 9 inches.

From the old Simonetti Collection, Rome.

189—PAIR OF ITALIAN FLINTLOCK PISTOLS OF THE EARLY SEVENTEENTH CENTURY

Walnut stocks, with silver butts and inlaid in a pattern of scrolls and dots. Steel barrel, damascened with gold and incised flintlock.

Length, 17 inches.

190—FLORENTINE STEEL HELMET OF THE SIXTEENTH CENTURY

Pointed bowl-shaped headpiece with adjustable nose guard, pointed ear flaps and articulated neck apron. Riveted with round-headed rivets.

From the old Simonetti Collection, Rome.

191—ITALIAN FLINTLOCK BLUNDERBUSS OF THE SEVENTEENTH CENTURY

Walnut stock, carved with rosettes, scrolls and diapers, barrel damascened with engraved silver with spreading end and chased flintlock. Signed with maker's name below trigger.

Length, 24 inches.

192—Italian Flintlock Pistol of the Early Seventeenth Century

Plain walnut stock octagonal and cylindrical barrel and flintlock.

Length, 15 *inches.*

193—Florentine Steel Morion of the Late Sixteenth Century

Bowl-shaped headpiece of steel with pointed "fore-and-aft" turned-up brim and comb. Sides repoussés with the Florentine "fleur-de-lis."

From the old Simonetti Collection, Rome.

194—Florentine Steel Morion of the Late Seventeenth Century

Pointed head-piece and spreading brim.

From the old Simonetti Collection, Rome.

195—Italian Steel Sword of the Sixteenth Century

Octagonal iron handle, turned pommel, curved iron rod guard, straight quillons, basket chased with a winged dragon and scrolls, and hexagonal blade.

Length, 49 *inches.*

From the old Simonetti Collection, Rome.

196—Italian Steel Sword of the Sixteenth Century

Leaf-molded iron wire encircled handle, ball-shaped chased pommel, spirally twisted guard, and straight quillons, basket chased with voluted scrolls and blade with series of chamfers.

Length, 47 *inches.*

From the old Simonetti Collection, Rome.

197—Italian Steel Sword of the Sixteenth Century

Cylindrical iron wire encircled handle, turned pommel, curved guard, straight quillons, plain basket and hexagonal blade.

Length, 43 *inches.*

From the old Simonetti Collection, Rome.

198—Italian Steel Sword of the Fifteenth Century

Tapering iron wire encircled handle, rectangular pommel, pierced, wrought and chased with oval medallion of a combat, scrolled wrought and chased flat quillons. Flat blade.

Length, 40 *inches.*

From the old Simonetti Collection, Rome.

199—Italian Steel Sword of the Sixteenth Century

Spirally twisted iron wire encircled handle, inverted pear-shaped pommel, curved quillons, basket of a coiled iron rod and grooved blade.

Length, 46 *inches.*

From the old Simonetti Collection, Rome.

200—Italian Steel Sword of the Sixteenth Century

Spirally twisted iron handle, octagonal pear-shaped pommel, scrolled quillons and basket of iron rods and chamfered blade.

Length, 42 *inches.*

From the old Simonetti Collection, Rome.

201—Italian Steel Sword of the Sixteenth Century

Cylindrical iron wire encircled handle, pierced and wrought ball-shaped pommel, and curved guard, arched quillons, chased small basket and chamfered blade.

Length, 41 *inches.*

From the old Simonetti Collection, Rome.

202—Florentine Processional Partizan of the Sixteenth Century

Steel blade, pointed, shaped and stamped "LIBERTAS," and octagonal socket. Octagonal haft, partly covered with amber-colored velvet, secured with brass-headed nails, and finished with silk tassels.

Length, 111 *inches.*

From the old Simonetti Collection, Rome.

203—Italian Steel Breastplate of the Fifteenth Century

Shaped and chased with vertical band of arabesque ornament and with shoulder borders of scrollings. Movable hip-piece, chased with band of scrollings.

Height, 17 *inches.*

204—Italian Steel Breastplate of the Fifteenth Century

Shaped and chased with three oval medallions of busts of knights in armor, with military trophy and scrolled acanthus leaves.

Height, 16 *inches.*

E. A. Hinbusch

205—Florentine Iron Buckler of the Sixteenth Century

35. Circular shape, with rosetted spike in center. Decorated with cruciform figure and border of rosetted brass studs.

Diameter, 21 *inches.*

From the old Simonetti Collection, Rome.

C. Bernet, agt.

206—Venetian Processional Halberd of the Sixteenth Century

40. Cast-iron head, with pointed fleur-de-lis decorated spike, pierced crescent-shaped blade, straight fleur-de-lis decorated beak, both engraved with incised lines, and cylindrical socket. Octagonal haft, covered with green velvet secured with brass-headed nails and finished with two gold-thread tassels.

Length, 77 *inches.*

From the old Simonetti Collection, Rome.

207—Venetian Processional Halberd of the Sixteenth Century

45. Steel head, with flat pierced and pointed spike, pierced crescent-shaped blade, curved pointed beak, both engraved with incised lines and rosetted hook-shaped socket. Octagonal haft, studded with brass-headed nails and finished with velvet and gold-thread and silk tassels.

Length, 94 *inches.*

From the old Simonetti Collection, Rome.

Mr. Rothschild

208—Florentine Parade Partizan of the Sixteenth Century

150. Tapering chamfered central spike, with two shaped flat blades. Silk tassel and octagonal staff, studded with brass-headed nails.

Length, 6 *feet* 5 *inches.*

From the old Simonetti Collection, Rome.

C. Bernet, agt.

209—Florentine Combat Partizan of the Sixteenth Century

40. Flat, tapering spike, crescent-shaped blades, silk tassel and octagonal wooden staff.

Length, 7 *feet,* 10 *inches.*

From the old Simonetti Collection, Rome.

210—Venetian Parade Pike of the Seventeenth Century

Flat, pierced pear-shaped blade with pierced scrolled leaf knop and curved blade with wrought-iron flowers, silk tassel, tapering iron hood, and cylindrical wooden staff.

Length, 7 feet 9 inches.

From the old Simonetti Collection, Rome.

211—Florentine Parade Halberd of the Seventeenth Century

Tapering pierced central blade, with leaf knop, pierced crescent-shaped blade wrought with Putto's head, and pierced curved point, silk tassel and octagonal wooden shaft.

Length, 6 feet 8 inches.

From the old Simonetti Collection, Rome.

212—Florentine Combat Halberd of the Seventeenth Century

Tapering chamfered central blade, semicircular scalloped blade and trident-shaped point, silk tassel and wooden shaft, studded with bands of brass-headed nails.

Length, 6 feet 3 inches.

From the old Simonetti Collection, Rome.

213—Florentine Battle Pike of the Sixteenth Century

Pointed ribbed blade, with scalloped base, turned-up points and cylindrical staff.

Length, 8 feet 6 inches.

From the old Simonetti Collection, Rome.

214—Venetian Battle Halberd of the Seventeenth Century

Tapering point, with pierced crescent-shaped blade, pierced spike, silken tassel and velvet-covered staff studded with brass-headed nails.

Length, 5 feet 6 inches.

From the old Simonetti Collection, Rome.

215—Venetian Parade Pike of the Sixteenth Century

Flat, pierced pear-shaped blade, with pierced wrought-iron rosette at base and two curved floral arms, looped knop below, silken tassel and octagonal wooden shaft.

Length, 7 feet 7 inches.

From the old Simonetti Collection, Rome.

216—Florentine Battle Partizan of the Seventeenth Century

Molded cylindrical central spike, with two curved rectangular pointed arms, silken tassel and octagonal wooden shaft.

Length, 7 feet 8 inches.

From the old Simonetti Collection, Rome.

217—Florentine Battle Halberd of the Seventeenth Century

Long, tapering rectangular central spike, with two curved rectangular pointed arms, silken tassel and octagonal wooden shaft.

Length, 8 feet 1 inch.

From the old Simonetti Collection, Rome.

218—Venetian Processional Halberd of the Sixteenth Century

Steel head with long, tapering spike, crescent-shaped blade and curved beak both decorated with incised scrollings, square socket and molded square wood haft finished with silk tassels.

Length, 71 inches.

From the old Simonetti Collection, Rome.

219—Florentine Processional Ranseur of the Sixteenth Century

Steel head, with straight pointed blade and side blades, and octagonal socket. Octagonal wooden haft finished with red silk tassel.

Length, 91 inches.

From the old Simonetti Collection, Rome.

220—Sienese Street Banner of the Sixteenth Century

Rectangular shape. Of brown and yellow silk sewn in a design of diagonally disposed rays with shields in opposite corners, one painted with a rampant lion, the other with a rose spray and caterpillar. Cylindrical staff, spirally wound with blue and yellow silk secured with brass-headed nails. On walnut base carved as a couchant heraldic lion.

Height, 64 inches; width, 67 inches.

From the old Simonetti Collection, Rome.

221—Sienese Street Banner on Silk of the Sixteenth Century

Rectangular shape, of black and white silk fields, bordered by orange silk of a checkered pattern and of stripes, with stars and bordered on two sides with a band of counter-change trefoil pattern. In the center is a painted shield charged with the coat-of-arms of the City of Siena (Romulus and Remus with Wolf), similar to that of Rome, of which Siena was a colony. Cylindrical staff, spirally wound with black and white ribbons secured with brass-headed nails. On walnut base carved as a couchant heraldic lion.

Length, 67 inches; width, 66 inches.

From the old Simonetti Collection, Rome.

222—Sienese Street Banner on Silk of the Sixteenth Century

Rectangular shape, of black and white silk sewn in diagonally divided fields bordered by a band of barber's pole pattern, edged with orange-colored silk. In the center is a shield bordered by red and white crosses on alternate white and red fields, painted with the arms of the City of Siena (Romulus and Remus with the Wolf). Cylindrical staff, spirally wound with black and white ribbons secured with brass-headed nails. On walnut base carved as a couchant heraldic lion.

Length, 64 inches; width, 64 inches.

From the old Simonetti Collection, Rome.

223—Pair of Tuscan Gilt and Painted Iron Banner Holders of the Fifteenth Century

Formed as conventionalized lions holding rings in their forepaws and supported by scrolled brackets, on molded wooden rectangular pedestals. Gilt and painted.

Height, 25½ inches.

224—Two Sienese Stone and Wrought-iron Standard-holders of the Early Fifteenth Century

Rectangular-shaped bases, carved with Gothic leaves. Wrought strap-iron holders for flags.

Height, 17 inches; width, 13 inches.

From the old Simonetti Collection, Rome.

225—Sienese Wrought-iron Standard-holder of the Fifteenth Century

35 Double curved stem of a spirally twisted iron rod, with cylindrical sockets incised with a diamond diaper.

Height, 1 foot 4 inches.

226—French Gothic Wrought-iron Lock Plate of the Early Fourteenth Century

240 Rectangular shape with molded frame. Elaborately wrought on either side with figures of saints in niches under niches of Gothic arches with three square buttresses and crocketed finials. Center with hinged plate, in two panels, the upper one wrought with late Gothic arch filled with pointed arch tracery and with molded finial, the lower wrought with a heraldic shield surmounted by a crown and charged with the arms of the Orleans family (three fleurs-de-lis). Key with cylindrical barrel and circular handle pierced and wrought with rose-shaped Gothic tracery.

Height, 5 inches; width, 4 inches.

227—French Gothic Wrought-iron Lock Plate of the Early Fourteenth Century

850. Rectangular shape, with molded frame. Divided into three vertical panels on either side, the outer ones and band at foot filled with Gothic tracery, the inner ones with figures of saints standing on wrought brackets under Gothic canopies, and with Gothic tracery below. The hinged center wrought with a figure of the Virgin holding the Child Christ under an elaborate pinnacled canopy flanked by Gothic buttresses with crocketed finials and with a panel below of an heraldic shield surmounted by a crown and charged with the coat-of-arms of the Orleans family (three fleurs-de-lis). Key with cylindrical barrel and circular handle pierced with Gothic rose tracery.

Height, 9½ inches; width, 7½ inches.

BRONZES OF THE FIFTEENTH AND SIXTEENTH CENTURIES

228—Tuscan Bronze Bell of the Sixteenth Century

40 Incurved cylindrical body, with molded foot and handle formed of three scrolled acanthus leaves. Body decorated, in relief, with playing Amorini; vases with eagle and wolf and diapery festoons.

Height, 4 inches.

229—Tuscan Bronze Bell of the Sixteenth Century

Incurved cylindrical body, with molded foot and handle formed as three standing Putti. Body decorated with winged gryphons, scrolled escutcheons charged with coat-of-arms and bands of honeysuckle and acanthus-leaf ornamentation.

Height, 5 inches.

230—Tuscan Bronze Bell of the Sixteenth Century

Incurved cylindrical body, with molded foot and flat pierced handle. Body decorated, in relief, with medallions of figures and acanthus-leaf rinceaux.

Height, 5 inches.

231—Tuscan Bronze Inkwell of the Seventeenth Century

Crater-shaped body, with gadrooned rim, decorated with band of gadrooning and supported on three lions' paw feet.

Height, 3½ inches; diameter, 3¾ inches.

232—Venetian Bronze Inkwell of the Sixteenth Century

Circular shape, with molded rim and base. Sides decorated, in relief, with lions' masks decorated with scrolled acanthus leaves.

Height, 2¾ inches; diameter, 4½ inches.

233—Venetian Bronze Inkwell of the Sixteenth Century

Circular shape, with cylindrical rim and molded base. Sides decorated, in relief, with human masks and scrolled acanthus leaves.

Height, 3 inches; diameter, 4 inches.

234—Venetian Steel Book Coffer of the Fifteenth Century

Rectangular shape, with removable lid. Damascened, in gold, with quatrefoil medallions and scrolled leaves. Swinging ring handles and lions' heads.

Height, 6 inches; width, 4¼ inches; depth, 4¼ inches.

235—Paduan Bronze Inkstand of the Fifteenth Century by Andrea Briosco (called Riccio) (1470-1522).

Standing figure of a satyr holding in both hands a bowl decorated with masks in relief. At his side is a cylindrical pedestal modeled in relief with caryatid figures, with voluted tapering terminations, supporting festoons of diapery. This pedestal forms a pen-holder.

Height, 7½ inches.

236—Paduan Bronze Inkstand and Cover of the Sixteenth Century

Coupe-shaped body, supported by three winged cherubim terminating in paw feet and decorated with drapery festoons. Domed removable cover, decorated with masks and drapery festoons, and finial formed as a standing eagle with outstretched wings.

Height, 7 inches.

237—Florentine Bronze Door Knocker of the Sixteenth Century

Lyre-shaped. Formed of two dragons with lions' heads and bodies entwined with their tails and enclosing a Satyr's mask surmounted by the figure of a seated Putto.

Height, 9 inches.

238—Venetian Bronze Ewer of the Early Sixteenth Century

Pear-shaped body, with incurved neck on cylindrical stem, molded circular foot and spout modeled as a standing bird holding a tube in its mouth with pierced bracket. Decorated with engraved bands of Kufic characters. (Handle missing.)

Height, 8½ inches.

Note: This ewer was made in Venice by a Syrian or Mamluk craftsman, a contemporary of the famous Mahmud El-Kurdy, and a precursor of the Italian Azimmani, or metal workers in the Oriental style.

239—Florentine Bronze Mortar of the Sixteenth Century

Incurved cylindrical shape, with molded rim and foot, and two looped handles. Body decorated with vertical half spindles in relief.

Height, 3¼ inches; diameter, 4½ inches.

240—Florentine Bronze Mortar of the Sixteenth Century

Spreading cylindrical shape, with spreading rim. Body decorated with four shaped ribbings and lions' masks in relief; rim with rosettes in relief.

Height, 3 inches; diameter, 5 inches.

241—Florentine Bronze Mortar of the Sixteenth Century

Spreading cylindrical shape, with molded rim and base. Sides decorated with four projecting shaped ribbings and inscription in relief.

Height, 3½ inches; diameter, 5½ inches.

242—Florentine Bronze Mortar of the Sixteenth Century

Spreading cylindrical shape, with molded rim and foot. Body decorated with four shaped ribbings and female masks.

Height, 3 inches; diameter, 4½ inches.

243—Tuscan Bronze Bowl of the Fifteenth Century

Pear-shaped body with molded rim. Body decorated with projecting winged ribbings.

Height, 3½ inches; diameter, 4½ inches.

244—Tuscan Bronze Bowl of the Sixteenth Century

Pear-shaped body with cylindrical rim. Body decorated with projecting winged ribbings.

Height, 4 inches; diameter, 4¾ inches.

245—Florentine Bronze Mortar of the Sixteenth Century

Tapering cylindrical shape, with incurved sides and projecting tapering and scrolled bracket handles modeled on top with couchant heraldic lions. Sides decorated, in relief, with scrolled escutcheons, charged with the arms of the Medici family quartered with another, and supported by flying Amorini.

Height, 4 inches; diameter, 5 inches.

246—Florentine Bronze Mortar of the Sixteenth Century

Spreading cylindrical shape, with molded rim and foot. Body decorated with four vertical shaped ribbings and lions' masks in relief.

Height, 3¾ inches; diameter, 6 inches.

246a—Florentine Bronze Mortar of the Sixteenth Century

Incurved sides, with loped handle. Decorated, in relief, with escutcheon and two stags and with panels of vases and flowers.

Height, 3¾ inches; diameter, 4½ inches.

T. Brummer

247—Florentine Bronze Mortar of the Sixteenth Century

100. Incurved cylindrical shape, with molded rim and foot and two projecting handles formed as heads of Putti. Body decorated with galloping horses in relief.

Height, 4½ inches; diameter, 5½ inches.

Keller Bros Company

248—Florentine Bronze Mortar of the Sixteenth Century

40. Spreading cylindrical shape, with spreading rim and one looped handle. Body decorated with vertical ribbings and shield-shaped escutcheon charged with the initials "S.I."

Height, 4½ inches; diameter, 6 inches.

Gould

249—Florentine Bronze Mortar of the Sixteenth Century

Incurved sides, molded rim, gadrooned under portion, molded foot and looped scrolled and voluted handles with Satyrs' heads. Body decorated, in relief, with scrolled escutcheon charged with a coat-of-arms and surmounted by a helmet and with a band of acanthus leaves.

Height, 5½ inches.

Keller Bros Company

250—Florentine Bronze Mortar of the Sixteenth Century

110. Spreading cylindrical shape, with molded rim and foot. Body decorated with four female caryatid figures separating groups of three scrolled Putti masks.

Height, 3½ inches; diameter, 5 inches.

" " "

251—Florentine Bronze Mortar and Pestle of the Sixteenth Century

50. Mortar with straight sides, decorated, in relief, with vertical ribbings and oval and rectangular medallions of figures. Rim with detached leaves. Cylindrical double-ended pestle.

Height, 4¼ inches; diameter, 6 inches.

" " "

252—Florentine Bronze Mortar of the Sixteenth Century

70. Incurved cylindrical shape, with molded rim and foot and looped dolphin handle. Body decorated with oval medallion enclosing monastery sigillum and inscription in relief.

Height, 4 inches; diameter, 5½ inches.

253—Gothic Florentine Bronze Mortar of the Fifteenth Century

Straight sides, with ring handles. Decorated, in relief, with incised medallion of Virgin and Child, crucifix and inscription in Gothic characters.

Height, 5½ inches; diameter, 7¼ inches.

254—Florentine Bronze Mortar of the Sixteenth Century

Incurved sides. Decorated, in relief, with vases of flowers and cherubim.

Height, 5½ inches; diameter, 7½ inches.

255—Tuscan Gothic Bronze Mortar of the Early Fifteenth Century

Spreading sides, molded rim, spreading molded foot, and looped handle with ring. Sides decorated with heraldic shield charged with a rampant lion surrounded by molded roundels, on a ground *semé* with pineapples and leaves in relief.

Height, 6½ inches; diameter, 7¼ inches.

LIMOGES ENAMELS, SILVER AND SILVER GILT

Of the Fourteenth, Fifteenth and Sixteenth Centuries

256—French Limoges Enameled and Gilt Bronze Pricket Candlestick of the Fourteenth Century

Painted pricket on hexagonal foot, with incurved sides, decorated with radiating panels with trefoil-arched tops of red, blue and white champlevé Limoges enamel in designs of saints, the faces in engraved gilt bronze. Pointed pricket of gilt bronze.

Height, 7¼ inches.

257—Florentine Silver Statuette of the Late Sixteenth Century

Full-length standing figure of a female saint with long curling hair, dressed in a robe chased with a brocaded pattern open at the knee so as to show the lower part of the leg and with her hands folded in front of her. On rectangular base with molded cornice and base, scrolled angles and scrolled escutcheon with the coat-of-arms of the Strozzi family, noted in Florence, and a Latin inscription.

Height, 15 inches.

A. Bennet, agt.

258—Venetian Silver Lamp of the Eighteenth Century

190. Standard modeled as the figure of a dancing Psyche with both arms raised above her head and wearing a flowing robe. With one hand she supports a vase-shaped oil receptacle, with three cylindrical wick nozzles, supported by scrolled leaves, with domed molded cover with bands of leaves in relief, finial formed as a goat, and Amorini and chains supporting wick pickers. Shade shaped as a moth supported by arch of silver wire. On cylindrical molded pedestal decorated with floral festoons in relief.

Height, 17½ *inches.*

259—Venetian Byzantine Silver Patriarchal Cross of the Early Fourteenth Century

300. Four-armed cross repoussé with central figure of Christ holding an inscribed label. Trefoiled arms repoussé with figures of saints, an angel and the lion of St. Mark, while above is repoussé a figure of Christ emerging from the tomb. Beaded border.

Height, 13½ *inches.*

Keller & Co. Lima

260—French Silver Gilt Centerpiece of the Late Sixteenth Century

Tripod form, with cylindrical stem, terminating in fluted pear-shaped vase of fruits with a center of a gadrooned vase, and base of female masks. This stem is supported by curved arms modeled as female Grecian winged sphinxes holding shell-shaped bowls and terminating in bearded masks and horses' hind legs with hoof feet. Base of shell-shaped bowls and scrolled and voluted mask feet.

Height, 9¾ *inches.*

Note: This was fashioned by a French craftsman, working under the influence of Benvenuto Cellini after the latter's residence in France.

261—French Silver and Rock Crystal Reliquary. Early Fifteenth Century

525. Rectangular shape. Formed as a Gothic building with pent roof of rock crystal carved with imbrications, pierced and modeled cresting. with a shield-shaped and trefoil opening, crocketed gables with pointed arch openings, central poppy-head finial, floriated side finials, and frieze pierced with trefoil openings. Octagonal columns at angles, with molded bases. Molded plinth, the upper member hatched and with inscription in Gothic characters, four projecting cylindrical turrets with conical roofs at the angles and feet modeled as heraldic lions. French "poinçon" or touch of the fourteenth century.

F. Baumeister

Height, 8½ *inches; length,* 9¾ *inches; width,* 5¼ *inches.*

262—French Gilt Bronze and Silver Reliquary of the Fourteenth Century

Repoussé in the form of the bust of a saint with clean-shaven face and bushy curled hair. He wears a close-fitting cap with turned-up rim, a priest's robe with wide stole and a circular medallion on his breast with glazed front and edged with a band of leaves wrought in relief. The base is molded. The stole is flat-chased in a design of scrolled acanthus leaves and the medallion forms a reliquary. The face is of silver, the robe and cap of copper, gilt.

Height, 8 *inches.*

263 French Bronze Mounted Ostrich Egg Box Reliquary of the Fifteenth Century

Body of an ostrich egg strapped and with hinged lid, spreading stem and circular molded foot. Vertical straps and horizontal bands of diamond patterned tracery endorsing quatrefoils; top of lid modeled with Gothic tracery, poppy headed trefoil finial and molded hinged hasp.

Height, 10 *inches.*

264—Set of Six Venetian Painted and Gilt Metal Pricket Candlesticks of the Seventeenth Century

Vase and baluster-shaped stems repoussés with acanthus scrolls, saucer-shaped bobêches repoussés with acanthus leaves and iron prickets. On triangular pedestals formed of voluted scrolls enclosing scrolled and shell-decorated escutcheons with crowned letter "M" on voluted feet. Painted brown with ornaments heightened by gilding.

Height, 26 *inches.*

265—Florentine Silver Bas-relief of the Seventeenth Century

Rectangular shape. Central panel repoussé with a subject of the Holy Family, the Virgin holding the undraped Child Christ, and St. Joseph seated. Below, an infant St. John the Baptist, at the left an angel, and above, two angels supporting a crown. In the angles are cherubim. Surrounded by a border repoussé with scrolls, masks, flowers, fruit and figures. Below, two reclining Putti. Molded wooden frame.

Height, 15 *inches; width,* 12 *inches.*

BRONZES OF THE FOURTEENTH TO THE EIGHTEENTH CENTURY

266—Pair of Florentine Bronze Candlesticks of the Fifteenth Century

Hexagonal shafts, pierced with Gothic trefoiled arches and panels of tracery. Circular molded, saucer-shaped base.

Height, 8½ *inches.*

From the celebrated Fitz Henry Collection, London.

267—Pair of Tuscan Bronze Candlesticks of the Late Fifteenth Century

Pear-shaped stems, fluted and gadrooned; vase-shaped fluted and gadrooned candle-sockets, with circular bobêches. Scalloped circular feet. Plated with silver.

Height, 9 *inches.*

From the Marcuard Collection, Florence.

268—Paduan Bronze Inkstand of the Fifteenth Century

Coupe-shaped, on tripod stand of three winged female caryatids with double fishtail terminations. Domed cover, with finial modeled as the standing figure of a female saint bearing a cross and chalice. Dark patina.

Height, 5 *inches.*

269—French Gothic Wrought-iron Church Door Knocker of the Fifteenth Century

Modeled as the full-length figure of a Martyr Saint in flowing robe, holding in one hand a palm branch and in the other a book. Rectangular base, wrought with Gothic leaves in relief and with hexagonal boss for knocker.

Height, 13 *inches.*

270—Venetian Bronze Door Knocker of the Sixteenth Century by Giovanni Antonio Taverno (*circa* 1575)

Hinged knocker, formed as the figure of two lions enclosing the figure of an Amorino holding a cushion, and supported on a voluted pedestal decorated with cherub and with shell below. Above is a voluted and scrolled plate enclosing an oval medallion decorated, in relief, with a cherub.

Height, 10 *inches; width,* 8 *inches.*

Note: The mate of this knocker is said to be in the J. P. Morgan Collection.

271—Roman Bronze Ewer of the Second Century B.C.

Pear-shaped body, with looped handle pierced and modeled as a figure of Apollo with his Lyre. Standing on a winged gryphon. Exhumed. Green patina.

Height, 9½ inches.

272 French Gothic Bronze Bas-relief Memorial Bust of the Early Fourteenth Century

Repoussé portrait taken from the death mask of an Abbess. She wears the hood, head-dress and veil of her order.

273—Paduan Bronze Inkwell and Pouncet Box of the Sixteenth Century

Drum-shaped inkwell with molded rim and base, feet modeled as sphinxes and the body decorated with a band, in low relief, of acanthus-leaf scrollings interrupted by three lions' masks. Top with center hole for inkwell and three smaller holes for pens. Cover of well drum-shaped. Pouncet box with pierced top, castellated and molded rim, molded ball finial and body decorated with a band, in low relief, of half-human figures holding festoons of drapery.

Height, 5½ inches.

274—Venetian Bronze Inkstand by Vittoria. Sixteenth Century

Rectangular inkwell, with sides modeled, in relief, with horizontal bands of acanthus leaves and female masks with curling hair on a dotted background. At the angles are standing figures of nude Putti holding carved branches of leaves which form handles. Removable pinnacle lid, modeled with female masks and with a finial modeled as a seated nude Putto holding a twisted cornucopia. Rectangular base, with scrolled and voluted feet modeled with Putti's heads. Made by Alessandro Vittoria (1525-1613).

Height, 10 inches.

275—Paduan Bronze Inkwell by Riccio (Andrea Briosco of Padua). Fifteenth Century

Kneeling figure of a Satyr supporting on his shoulders an infant Bacchus and with his left hand resting on a shell which forms inkwell.

Height, 7 inches.

276—Neapolitan Silver Church Brazier of the Eighteenth Century

Quatrefoil shape, with molded rim and foot and hinged pierced lid. Sides decorated with panels repoussés with scrolled interlacements and husk festoons and with scrolled masks supporting swinging scrolled bail handle with turned wooden grip. Lid pierced and repoussé with four panels of scrolled interlacements and with oval gadrooned medallion. Neapolitan Hall Mark of 1710.

Height, 4½ inches; length, 10 inches.

277—Florentine Bronze Statuette of the Sixteenth Century. School of Gian Bologna (1530-1608)

Figure of "Venus Emerging from her Bath." Shown as the standing figure of a nude woman stooping forward with one leg raised and one arm outstretched. On rectangular base of *giallo-antico* marble.

Height of bronze, 5¼ inches.

278—Florentine Bronze Statuette of the Sixteenth Century

Standing figure of Flora, shown as a young woman dressed in flowing robes which leave her bosom bare. In her hands she holds flowers. On circular base, showing traces of original gilding. On molded cylindrical pedestal of *giallo-antico* marble.

Height, 5½ inches.

279—Archaic Greek Bronze Statuette

Figure of Paris, shown as an undraped youth standing erect, with one hand outstretched, and holding an apple, grasping in the other a fold of his scarf. On rectangular base of bronze with acanthus-leaf feet of later date but from the same excavation.

Height of figure, 11 inches.

280—Venetian Bronze Statuette of the Sixteenth Century

Standing figure of Ceres. Shown as a woman in classic robe, standing erect and holding a fold of her draperies with the right hand, the left hand being raised upright. Rectangular wooden pedestal.

Height of bronze, 13 inches.

281—Florentine Bronze Statuette of the Fifteenth Century

Standing figure of Juno in loose robe, resting her hand on head of peacock at her side. Turned wooden pedestal.

Height of bronze, 13 inches.

282—Paduan Bronze Inkstand from the Bottega of Andrea Briosco (1470-1522), known as Riccio. Early Sixteenth Century

Standing figure of a bearded Satyr holding, in both hands, and in front of him, a curved tige terminating in a vase-shaped candle-socket decorated, in low relief, with acanthus leaves. The figure stands at the apex of a triangular base, the sides decorated in low relief with panels of scrollings, and with mask feet. In front are two vase-shaped inkwells having sides decorated, in low relief, with acanthus leaves, domed and hinged lids decorated with acanthus leaves, and finials formed as female heads.

Height, 11¾ *inches; width,* 6½ *inches.*

283—Florentine Bronze Statuette of the Fifteenth Century by Bertholdo di Giovanni (14(?)-1491) after the Antique

Seated figure of Jupiter, shown as an undraped bearded man holding in his outstretched right hand a thunderbolt and in his left the draped figure of a woman. On his head is the nude figure of a Venus raising her right hand. On stepped rectangular pedestal of brown marble.

Height of bronze, 8 *inches.*

284—Roman Bronze Statuette of the Second Century B.C.

Standing figure of nude Venus, with both hands raised arranging the tresses of her hair. Fine green patina. On rectangular red marble pedestal.

Height, 11¾ *inches.*

285—Paduan Bronze Statuette by Pesellino. Fourteenth Century

Figure of a couchant stag on molded stone base. The animal is seated on its haunches and holds one fore foot raised from the ground. Its head is turned. (Antler broken.) Modeled by Pesellino.

Height, 4¼ *inches.*

286—Venetian Bronze Statuette of the Sixteenth Century

Figure of the Lion of St. Mark, shown as a statant heraldic lion. Rectangular marble pedestal.

Height of bronze, 6 *inches; length of bronze,* 10½ *inches.*

287—Florentine Bronze Statuette of the Fifteenth Century by Bertoldo of Padua (?)

Figure of Marcus Aurelius with bearded face, in a Roman tunic, seated on horseback, the horse in the attitude of walking with right foot raised. Rectangular wooden pedestal.

Height of bronze, 6½ *inches.*

288—Florentine Bronze Statuette of the Sixteenth Century by Gian Bologna (1530-1608)

Figure of a galloping horse shown with fore feet raised and tail streaming in the wind. Signed on one back hoof "GO. BO." On rectangular ebonized wood pedestal.

Height of bronze, 8 *inches.*

289—North Italian Bronze Statuette of the Fifteenth Century

Full-length figure of Hercules with head and shoulders draped with a lion skin, holding the pommel of a sword in his right hand and resting the left on the head of a kneeling figure with bearded face. On rectangular pedestal of white and red marble with molded cornice and base.

Height of bronze, 8¾ *inches.*

290—Pair of Florentine Bronze Equestrian Statuettes of the Seventeenth Century by Pietro Tacca (1577-1650)

Equestrian statuettes of King Philip IV of Spain on rearing horses. The king wears a suit of plate armor and extends his right arm. The heads are movable. On original octagonal pedestals of ebonized wood with molded cornices and bases and molded panels of green-veined marble. Small models of large equestrian statue.

Height of bronzes, 14½ *and* 14 *inches.*

From the collection of Count Spannochio of Siena.

Note: The French writer, Marcel Raymond, in "La Sculpture Florentine," Florence, 1900, says (p. 184): "Tacca's chef-d'œuvre is the equestrian statue of King Philip IV of Spain (1634-1640). In this statue he rises to a height which allows him to be mentioned immediately after Donatello and Verrocchio. Tacca leaves far behind him Jean de Bologne, etc. etc."

G. Sestieri

291—Pair of Florentine Bronze Statuettes of the Sixteenth Century by Jacopo Tatti, detto il Sansovino (1477-1569)

1211

Standing figures symbolic of "Peace" and "War." "Peace" is shown as a young woman in a flowing robe holding in one hand a cornucopia, and in the other the downturned flaming torch emblematic of Peace, and resting one foot upon a helmet. "War" is shown as a young woman wearing a helmet, a flowing robe, a close-fitting tunic of goat-skin and, on one arm, an oval buckler. At her feet crouches a human-headed gryphon wearing a helmet and supporting a scrolled escutcheon. On triangular molded bases of walnut with incurved sides.

Heights, 21 *and* 22½ *inches.*

" "

292—Florentine Bronze Statuette of the Sixteenth Century by Jacopo Tatti, detto il Sansovino (1477-1569)

1225.

Figure symbolic of "Dancing." Shown as a young woman in flowing robes and with curling hair standing in an attitude of dancing with outstretched arms. On rectangular molded pedestal of green marble.

Height of bronze, 35 *inches; of pedestal,* 8½ *inches.*

Note: From the collection of Jacques Seligman, Paris.

H. H. Seaman agt.

293—Chinese Bronze Figure of the Ch'ien-lung Period

45.

Standing figure of Buddha with his right hand raised. In flowing robes with close head-dress and standing upon a lotus blossom and leaves. Octagonal base, with sunken panels occupied by scrolled ornaments.

Height, 26 *inches.*

Caldarazzo

294—Florentine Marble and Bronze Statuette of the Fourteenth Century

475

Figure of Diana of Ephesus after the antique. Shown as the figure of a woman, standing with upraised hands. She has many breasts, and from the waist to the feet the figure resembles a downward tapering pillar. Molded, in low relief, at the sides with medallions of conventionalized roses and bees, and in front with rows of projecting birds and animals. She wears a castellated head-dress, with side flaps modeled with projecting animals, and holds in either hand a miniature castle, while on her arms are statant lions. She also wears a floral garland. Head, hands and feet are of bronze, the body of Parian marble. On circular base and rectangular wooden pedestal. *Height of figure,* 23½ *inches.*

Note: The original antique is in the Naples Museum.

295—Set of Twelve Roman Bronze Busts of the Seventeenth Century by Pietro Tacca (1577-1650)

Bust portraits of Roman Emperors on molded incurved pedestals with a reddish gold patina. On cylindrical pedestals, with molded feet and square bases, of red porphyry. The set consists of busts of:

(A)	Julius Cæsar,	flourished	48 B.C.
(B)	Cæsar Augustus	"	30 B.C.
(C)	Tiberius Augustus	"	14 A.D.
(D)	Claudius Augustus	"	41 A.D.
(E)	Nero Augustus	"	54 A.D.
(F)	Titus Augustus	"	79 A.D.
(G)	Domitian Augustus	"	81 A.D.
(H)	Nerva Augustus	"	96 A.D.
(I)	Hadrian Augustus	"	117 A.D.
(J)	Antonius Pius	"	138 A.D.
(K)	Marcus Aurelius	"	161 A.D.
(L)	Caracalla	"	211 A.D.

Height of busts, 11 *inches.*

Note: These busts came from the collection of Prince Barberini of Rome. These busts were added to this collection by Maffeo Barberini, who as Pope Urban VIII (1623-1644) strengthened the fortifications of Castle St. Angelo, removing, in order to make cannon, the massive bronze tubular girders from the portico of the Pantheon. It was this that led to the famous epigram of Pasquin: "Quod non fecerunt Barbari, fecerunt Barberini."

296—Tuscan Bronze Brazier of the Seventeenth Century

Coupe-shaped body, with looped dolphin handles swinging from grotesque masks, on three lions' feet. Domed, pierced removable cover with acorn finial. Body repoussé with acanthus-leaf scrollings, lions' masks and circular medallions charged with the arms of the Borghese family and a portrait of Pope Paul V respectively. Cover pierced and repoussé with acanthus-leaf scrolls, masks and circular medallions occupied by gryphons. Finial repoussé with voluted scrolls and lions' masks.

Height, 39 *inches; diameter,* 24 *inches.*

Note: Camillo Borghese, Pope Paul V (1605-1621), to whom this brazier belonged, ranks among the Popes who have contributed most to the embellishment of Rome.

297—Pair of Florentine Bronze Candlesticks of the Late Sixteenth Century

Turned vase and baluster-shaped stems with pierced and scalloped saucer-shaped bobêches. Supported on triangular pedestals formed of voluted scrolls with three voluted bracket feet.

Height, 20½ *inches.*

298—Pair of Florentine Bronze Pricket Candlesticks of the Seventeenth Century

Hexagonal vase and baluster-shaped stems with scalloped saucer-shaped bobêches and brass prickets. On triangular pedestals formed of voluted scrolls with three paw feet.

Height, 22¾ *inches.*

299—Florentine Copper Dish of the Fifteenth Century

Circular shape. Center repoussé with subject of Joshua's spies bearing a bunch of grapes between them, surrounded by a band of inscription in Lombardic characters and a leaf border. The rim incised with a band of pointed-arch loops with trefoil pendants.

Diameter, 15 *inches.*

From the collection of the Marquis of Montagliari of Florence.

300—Florentine Copper Dish of the Fifteenth Century

Circular shape. Center repoussé with four gadrooned vases separated by acanthus-leaf volutes, and surrounded by a band of inscription in Lombardic characters and a band of chased scrollings, the rim incised with a band of leaves and a border of pointed-arch loopings with trefoil pendants.

Diameter, 17¼ *inches.*

From the Marcuard Collection, Florence.

301—Florentine Brass Plate of the Sixteenth Century

Circular shape. Repoussé, as to the center, with figures of Adam and Eve on either side of the Tree with Serpent, surrounded by two bands of inscriptions in Lombardic characters. Rim incised with bands of leaves and trefoils.

Diameter, 16 *inches.*

302—Florentine Copper Dish of the Fifteenth Century

140. Circular shape. Center repoussé with a circular medallion containing the figure of a running stag, surrounded by a star-shaped figure with pointed arms separated by scrolled branches of flowers and running deer. Rim incised with band of pointed-arch loopings with floral pendants.

Diameter, 20 *inches.*

303—Venetian Brass Candlestick of the Eighteenth Century

90. Square iron standard with pineapple finial of brass and adjustable brass arm of three vase-shaped candle-sockets with beaded bobêche on curved arms. Beaded and molded saucer-shaped foot of brass.

Height, 18½ *inches.*

THIRD AFTERNOON'S SALE

FRIDAY, APRIL 23, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

N. T. Dawson

304—Pair of Chinese Teakwood Stools of the Ch'ien-lung Period

70.

Octafoil tops with molded edges, friezes pierced and carved with panels of scrolling, shaped aprons, cabriole legs carved at the knees, paw feet and incurved molded rails. Tops inset with slabs of veined red marble.

Height, 19¼ *inches; diameter,* 18 *inches.*

Keller & Company

305—French Carved and Gilt Wood Candelabrum of the Eighteenth Century

25.

Square tapering fluted stem, with two curved arms terminating in rectangular volutes. Stems and branches support gadrooned vase-shaped candle-sockets with saucer-shaped bobêches carved with egg-and-dart ornament. Rectangular molded base carved with band of pointed leaves.

Height, 16 *inches.*

Elsie Lott Nelson

306—Pair of French Mahogany Gueridons of the Eighteenth Century

150

Circular tops of black and white marble slabs on molded aprons, triangular stems carved with sphinx heads and inlaid with raised flutings and molded edges of ebony. Incurved triangular bases, and turned acorn feet.

Height, 45¾ *inches; diameter,* 14 *inches.*

307—Venetian Carved and Gilt Wood Mirror of the Early Eighteenth Century

Rectangular mirror, with rounded top, inner molded frame and outer frame pierced and carved with scrolls, volutes, flowers and leaves and five cherubim. Base with semicircular molded shelf supported by three cherubim.

Height, 33 *inches; width,* 27 *inches.*

From the Dal Zotto Collection, Venice.

308—Venetian Carved and Gilt Wood Frame of the Eighteenth Century

Rectangular shape, with oval opening. Molded and carved frame, with cresting pierced and carved with cherubim, scrolled acanthus leaves, rosettes and angular volutes. Side brackets carved with scrolled acanthus leaves, birds and floral pendants. Spandrels carved in low relief with acanthus-leaf scrolls.

Height, 39 *inches; width,* 34 *inches.*

309—Venetian Carved Walnut Mirror of the Eighteenth Century

Oval shape. Frame carved with voluted scrolls and flowers and with Amorini having acanthus-leaf terminations and pendants of fruits and flowers and, in the center, a mask surrounded by scrollings. Finial carved as a figure of Venus draped and resting her hands on the shoulder of a Cupid who presses an arrow to his lips. Apron carved as a kneeling woman holding tresses of her hair in either hand and flanked by acanthus-leaf scrolls and Amorini. Shaped base, carved in the center with a female mask, on either side of which are floral festoons flanked by Putti seated on scrolled and voluted bases. Louis XV period.

Height, 39 *inches; width,* 18 *inches.*

310—French Mahogany Fire-screen of the Eighteenth Century

Rectangular shape. Reeded frame, with reeded cylindrical top and reeded legs on tapering square curved and rosetted cross feet. Screen paneled with plaited green silk.

Height, 34 *inches; width,* 29 *inches.*

311—Venetian Carved and Gilt Wood Chandelier of the Eighteenth Century

Turned baluster-shaped stem, carved with lotus and acanthus leaves. Circular saucer-shaped body, decorated with carved acanthus leaves and having three chains formed of turned wooden spindles. The body supports eight curved branches with carved acanthus leaves at the junctions, saucer-shaped bobêches and cylindrical candle-sockets. Entirely gilt.

Diameter, 32 *inches.*

312—English Mahogany Writing Desk of the Eighteenth Century

Shaped top with plain edge, the center portion hinged so as to form adjustable lid; plain apron, the center with hinged fall-down front forming writing slab and interior fitted with four drawers. Cabriole legs, carved at the knees and feet.

Height, 2 *feet* 8 *inches; length,* 3 *feet* 4½ *inches; width,* 1 *foot* 8 *inches.*

313—North Italian Walnut Writing Table of the Eighteenth Century

Circular top, with plain edge. Apron fitted with four drawers pivoted to swing open and with wooden knobs. Square tapering legs with sunken paneled shafts, decorated with raised flutings and square rails.

Height, 29 *inches; diameter,* 26½ *inches.*

314—Venetian Inlaid Walnut Table of the Eighteenth Century

Kidney-shaped top, inlaid with band of kingwood and lines of satinwood, shaped apron fitted with drawer and inlaid with vertical bands of mahogany, satinwood and green stained wood. Straight molded supports and carved cross bases carved with acanthus leaves.

Height, 29 *inches; length,* 39 *inches; width,* 17 *inches.*

315—English Satinwood Desk of the Eighteenth Century

Rectangular shape, in two portions. Upper portion with shelf having curved back, pull-out slab fitted with six drawers and three pigeonholes. Lower portion formed as a writing table with hinged top lined with stamped velvet and drawer with two brass swinging ring handles. Square tapering legs. Satinwood inlaid with lines and bands of boxwood and rosewood.

Height,* 45 *inches; width,* 26 *inches; depth,* 17¼ *inches.

316—Venetian Carved and Gilt Wood Mantel Mirror of the Eighteenth Century

Rectangular mirror with trefoil top, molded and scrolled inner frame, outer frame pierced and carved in a Louis XV design of a broken voluted pediment with open C-scroll finial, pierced and carved scroll and leaf wings with lower part carved with C-scrolls and acanthus leaves. Carved scrolled apron and open scrolled and voluted feet.

Height, 48 *inches; width,* 28 *inches.*

From the Dal Zotto Collection, Venice.

317—Set of Six English Walnut High-backed Chairs of the Eighteenth Century

Straight high backs, with arched frames carved with acanthus leaves and with pierced and carved crestings of escutcheons charged with coat-of-arms, surmounted by coronets and supported by rampant heraldic lions. Straight molded seat fronts, shaped flat legs carved with acanthus leaves and conventional lions' heads, shaped front rails pierced and carved with acanthus-leaf scrolls and shells and turned side rails and stretchers. Seats and backs paneled with woven cane-work.

318—Venetian Painted Chair of the Eighteenth Century

Open back, with shaped and scrolled horizontal splat, shaped head rail, straight seat front, turned tapering legs and turned front, side and back rails. Seat of interlaced cords.

MIRRORS, FRAMES AND LANTERN OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

319—Venetian Ebony, Silver and Marble Inlaid Mirror of the Seventeenth Century

Rectangular shape, with broken pediment, with silver finials pierced in a trefoil design, paneled central tablet and molded broken cornice. Tablet-shaped frame with broken angles, scrolled and voluted side-brackets and molded broken base and scrolled and voluted apron with central paneled tablet. Frame of ebony inlaid with lines of silver. Frame bordered with panels of malachite, onyx and colored marbles divided by bands of ebony inlaid with lines of silver.

Height, 16 *inches; width,* 10½ *inches.*

320—Florentine Carved and Gilt Wood Mirror of the Sixteenth Century

Rectangular shaped mirror. Frame carved with broken voluted pediment, voluted side brackets and scrolled and voluted apron. Carving heightened with gilding.

Height, 17½ *inches; width,* 14 *inches.*

321—Florentine Painted and Gilt Wood Frame of the Sixteenth Century

Molded and dentelled cornice, plain frieze and plinth and pilasters with paneled shafts.

Height, 2 *feet* 6 *inches; width,* 1 *foot* 11½ *inches.*

322—Florentine Carved and Gilt Mirror of the Sixteenth Century

Rectangular shape. Carved sides, cresting and apron. Gilt. Original mirror. Remarkable patina and state of preservation.

Height, 30 *inches; width,* 17½ *inches.*

323—Florentine Walnut Frame of the Sixteenth Century

Broken pointed molded pediment, with voluted finial, molded cornice, frieze carved with rosettes, fluted pilasters, plain plinth and molded base.

Height, 60 *inches; width,* 46½ *inches.*

324—Venetian Carved and Gilt Wood Mirror of the Sixteenth Century

Rectangular-shaped mirror. Frame carved, the top with cherub flanked by voluted scrolls, the sides with fruit and pointed-leaf pendant and voluted scrolls, and the apron with a central rosette flanked by voluted scrolls. Carving heightened with gilding.

Height, 20½ *inches; width,* 17 *inches.*

325—Venetian Carved, Painted and Gilt Mirror of the Seventeenth Century

Quatrefoil mirror, with molded and egg-and-dart carved frame surmounted by broken-arched pediment with two Amorini and laurel-leaf festoons and pendants. Supported by a draped female figure on a scrolled and voluted base carved with a cherub. Painted and gilt.

Height, 33 *inches; width,* 16 *inches.*

326—Florentine Walnut Tabernacolo Frame of the Early Sixteenth Century

Rectangular shape. Molded and carved cornice and frieze carved with acanthus-leaf rinceaux supported by fluted detached columnar pilasters of the composite order on molded bases and rectangular pedestals carved with scrolled escutcheons, plain base and round-arched inner frame.

Height, 35 inches; width, 25½ inches.

327—Venetian Carved and Gilt Wood Mirror Frame of the Sixteenth Century

Rectangular shape, with openings for three pictures surrounded by frames carved with voluted scrolls, festoons of fruits, and Amorini. Carving heightened with gilding.

Height, 39½ inches; width, 26 inches.

328—Tuscan Painted Wood Mirror of the Sixteenth Century

Tabernacolo form, with broken pediment and molded and dentelled cornice supported by fluted and astragalled Doric pilasters. Painted and gilt.

Height, 39½ inches; width, 24¼ inches.

329—Venetian Carved and Gilt Wood Frame of the Sixteenth Century. Attributed to Jacopo Sansovino (1477-1569)

Rectangular shape. Carved with broken voluted pediment and floral festoons supported by female caryatid figures having scrolled and voluted terminations hung with floral festoons and supported on molded and fluted and carved brackets. Lower portion carved with scrolls, floral festoons and acanthus-leaf scrolls. Carving heightened with gilding.

Height, 44½ inches; width, 38½ inches.

330—Venetian Carved and Gilt Wood Mirror of the Seventeenth Century

Original rectangular shaped mirror, in three portions. Frame carved with voluted scrolls and triglyphs, the upper portion having in the center a winged cherub, and the sides female masks, volutes, fruit and leaf festoons and lions' paws, the lower portion voluted scrolls and an oval escutcheon. Carving heightened with gilding.

Height, 32¾ inches; width, 32½ inches.

331—Venetian Carved, Painted and Gilt Wood Lantern of the Sixteenth Century

Rectangular shape with domed top, formed as a cupola with ribs and circular windows. Body with four round-arched glazed openings, flanked by detached Doric columnar pilasters with molded bases and plain plinths. Molded base and turned pear-shaped feet. Bronze ring for suspension. Painted dark green and gilded.

Height, 31 *inches; width,* 14¼ *inches.*

332—Florentine Gilt Tabernacolo Shrine of the Sixteenth Century

Rectangular shape, with molded pointed pediment, the tympanum and plain frieze painted with light-colored scrollings on a blue ground, supported by two detached fluted Ionic columns. On platform with steps, plinths painted with scrollings and molded base. Interior with molded round-arched opening occupied by round-arched niche surmounted by a scrolled acanthus-leaf carved in relief and by a circular painted medallion. Below is a plinth painted in gold on a blue ground with scrolls. Painted and gilt.

Height, 34 *inches; width,* 19 *inches.*

333—Tuscan Painted Shrine of the Sixteenth Century

Molded pediment and fluted Corinthian pilasters. Painted inside with cross and the Virgin and St. John. Hinged doors, with insides painted with saints.

Height, 2 *feet* 9 *inches; width,* 1 *foot* 8 *inches.*

334—Florentine Carved, Painted and Gilt Wood Tabernacle of the Sixteenth Century

Rectangular shape. Molded cornice, paneled pilasters, molded and gadrooned apron. Frieze and side panels painted with floral scrolls.

Height, 2 *feet* 3⅛ *inches; width,* 1 *foot* 8 *inches.*

335—Two Sienese Carved and Painted Wood Brackets of the Fifteenth Century

Console brackets, with backs and shelves having molded edges, the latter supported by molded consoles, the fronts as shields. Painted, in various colors, with a coat-of-arms in monogram, and diamond diapers.

Height, 14½ *inches; width,* 9 *inches.*

336—Tuscan Walnut Tabernacle or Shrine of the Sixteenth Century

Round-arched top, with molded and voluted scrolls; shaped pilasters with voluted feet. Rectangular molded pedestal.

Height, 3 *feet* 2 *inches; width,* 2 *feet* 1 *inch.*

337—Florentine Painted and Gilt Wood Cradle of the Sixteenth Century

Rectangular shape, with shaped and voluted head and foot, and shaped and voluted rockers. Gilded, and with frieze of gold scrolls on a blue ground. Cushion in red silk finished with silver laces.

Height, 1 *foot* 5½ *inches; length,* 2 *feet* 2½ *inches; width,* 1 *foot* 3½ *inches.*

From the Marcuard Collection, Florence.

338—Pair of Florentine Walnut Pedestals of the Sixteenth Century

Rectangular shape. Fronts carved with scrolls, in relief, and pierced with oval handle-holes. Shaped apron.

Height, 1 *foot* 2¾ *inches; length,* 1 *foot* 6¼ *inches; depth,* 1 *foot* 9 *inches.*

339—Tuscan Carved, Painted and Gilded Wood Pedestal of the Early Sixteenth Century

Semicircular shape. Lower portion arranged as a cupboard with hinged door, carved with figures of angels below and cherubim above, and flanked by Amorini. Detached carved pilasters at angles. Above is a pedestal with incurved carved sides, with carved and fluted pilasters at the angles.

Height, 3 *feet* 6¼ *inches; width,* 2 *feet* 8 *inches; depth,* 1 *foot* 4½ *inches.*

340—Venetian Painted and Gilt Pricket Wood Candlestick of the Sixteenth Century

Turned vase and baluster-shaped standard, with vase-shaped bobêche and circular molded foot. Painted white, and decorated with floral sprays and lines in black and with gilt bands.

Height, 63 *inches.*

FURNITURE OF THE FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURIES

341—Tuscan Walnut Coffer of the Sixteenth Century

Rectangular hinged lid, with molded and fluted edge, with end braces. Plain front, with female caryatids at the angles, molded base and lions' head feet.

Height, 9½ *inches; length,* 22¼ *inches; width,* 11½ *inches.*

342—Tuscan Walnut Stool of the Sixteenth Century

Rectangular shape with carved bulbous baluster-shaped legs and curved side rails and longitudinal stretcher. Upholstered top finished with silk ball fringe.

343—Venetian Walnut Miniature Desk of the Sixteenth Century

Rectangular top with molded edge, sloping hinged front, the interior fited as a desk with drawers and pigeon-hole, body with four drawers. Painted, and with gilt mounts.

Height, 18 *inches; width,* 20 *inches; depth,* 10 *inches.*

From the Dal Zotto Collection, Venice.

344—Florentine Walnut Chair of the Sixteenth Century

Sgabello type. Shaped back, wooden seat, rectangular pedestal and shaped front and back supports.

345—Florentine Walnut Chair of the Sixteenth Century

Sgabello type. Shaped back, semi-octagonal wooden seat, rectangular pedestal and shaped front and back supports.

346—Florentine Walnut Chair of the Sixteenth Century

Sgabello type, with back carved and pierced with heart-shaped scrolls and medallion. Wooden seat front support, carved with voluted scrolls and acanthus leaves and shaped back support.

347—Mantuan Walnut "Amatoria" Chair. Early Sixteenth Century

Sgabello type. Shaped back, carved with portrait medallion of Knight of Malta. Wooden seat, carved with coat-of-arms of crowned eagle, initials "G. P.," date "1516" and Maltese crosses.

348—Mantuan Walnut "Amatoria" Chair of the Early Sixteenth Century

Sgabello type. Shaped back, carved with figure of saint holding model of cathedral, and coats-of-arms of Visconti and Gonzaga, Dukes of Milan and Mantua. Wooden seat, carved with portraits of bride and groom. Spreading legs.

Note: This, and the following, which match the "Amatorio" Cabinet, were made in Mantua, but under Tyrolean influence.

349—Florentine Walnut Chair of the Seventeenth Century

Sgabello type. Triangular open back, carved with female caryatids and acanthus-leaf scrolls, shaped head rail carved with voluted scrolls and overlapping pateræ, octagonal wooden seat with fluted edge. Front support, pierced and carved with voluted scrolls, mask and acanthus leaves, on paw feet. Shaped back support.

350—Florentine Walnut Chair of the Sixteenth Century

Sgabello type. Shaped back, wooden seat, rectangular pedestal and shaped front and back supports.

351—Florentine Walnut Chair of the Sixteenth Century

Sgabello type. Shaped back, semi-octagonal wooden seat, rectangular pedestal and shaped front and back supports.

352—Florentine Walnut Chair of the Sixteenth Century

Sgabello type, with shaped back, wooden seat, rectangular pedestal and shaped front and back supports.

353—Pair of Tuscan Walnut Chairs of the Sixteenth Century

Straight open backs, with acanthus-leaf finials and carved horizontal splats, wooden seats with carved aprons, carved deep front rails, square legs and side rails.

354—Pair of Florentine Walnut Chairs of the Seventeenth Century

Sgabello type. Lyre-shaped backs, pierced and carved with scrolled escutcheons and imbricated volutes and surmounted by crestings pierced and carved with voluted scrolls, shaped and medallioned wooden seats, front supports, pierced and carved with imbricated voluted scrolls and acanthus leaves, on claw and ball feet. Shaped back supports.

355—Two Tuscan Inlaid Walnut "Fratina" Chairs of the Fifteenth Century

Spade-shaped open backs, with deep splats, inlaid bands of "Fratina" work. Spade-shaped wooden seats, the aprons inlaid with "Fratina" work, square legs and rail.

Note: Fratina work was so called from the Italian name of the monks (*Frate*) who originally practised the art in the same manner as the "Certosini" made the inlay known as "Certosina."

356—Set of Four Florentine Inlaid Walnut "Fratina" Chairs of the Fifteenth Century

Spade-shaped backs, with deep splats inlaid with panel-shaped bands of "Fratina" work. Spade-shaped wooden seats with aprons, inlaid with "Fratina" work, square legs and rails.

357—Set of Four Florentine Walnut Chairs of the Sixteenth Century

Straight square back, with acanthus-leaf finials, horizontal splats and deep front rail pierced and carved with Florentine fleurs-de-lis. Wooden seat with carved apron and square legs.

358—Tuscan Walnut Armchair of the Sixteenth Century

Straight open back. Acanthus-leaf finials and carved horizontal splats. Straight carved arms on square columnar supports. Wooden seat, with carved apron, carved deep front rail; square legs and stretcher shelf with carved apron.

359—Pair of Tuscan Walnut Chairs of the Sixteenth Century

Straight backs, with acanthus-leaf finials, carved side supports and head piece and horizontal splats, shaped and carved with scrolls and shells. Wooden seats, square legs with apron and deep front rail carved to correspond with head-rail.

360—Pair of Tuscan Walnut Chairs of the Early Sixteenth Century

Straight square backs, with acanthus-leaf finials, straight square legs, shaped front rails and ball feet. Seats and back in leather secured with brass-headed nails, the backs embossed with masks and paneled borders with figures and conventional floral sprays.

361—Tuscan Walnut Armchair of the Sixteenth Century

Rectangular open back, with carved and voluted head rail and vertical central splat, voluted arms on carved supports, wooden seat with straight front and carved apron, turned legs and molded rails.

362—Pair of Florentine Walnut Monastery Chairs of the Sixteenth Century

Formed of five square standards pivoted so as to fold, with shaped head rail.

363—Three Florentine Walnut and Beechwood Chairs of the Late Fifteenth Century

Open spindled, shaped and carved backs. Rush-bottomed seats.

364—French Oak "Caqueteuse" Armchair of the Early Sixteenth Century

Straight open back, with fluted side supports and head rail, carved with scrolls and a shield charged with a coat-of-arms, incurved arms, on turned supports, wooden spade-shaped seat, turned legs and molded rails.

Note: This is a very unusual example.

365—Pair of Florentine Walnut Chairs of the Sixteenth Century

Straight open backs, with acanthus-leaf finials and horizontal carved splats. Straight arms on square baluster supports. Wooden seats, square legs and shaped rails.

366—Florentine Walnut Chair of the Sixteenth Century

Shaped back with turned rosettes. Shaped wooden seat, spreading baluster-shaped legs and square rails.

367—Florentine Walnut Armchair of the Sixteenth Century

Straight square back with acanthus-leaf finials, straight arms on baluster supports, square legs and pierced and carved deep front rail. Seat and back in old leather secured with ornamental brass-headed nails.

368—Tuscan Walnut Chair of the Sixteenth Century

Square open back. Spindled horizontal splat, head rail carved with scrolled escutcheon flanked by volutes and acanthus leaves, fluted voluted finials, straight seat front, square legs, front, back and side rails. Seat upholstered in orange velvet. Finished with silk fringe.

369—Florentine Walnut Armchair of the Sixteenth Century

Straight square back, curved, molded and voluted arms carved with acanthus leaves on turned and fluted supports, straight seat front, turned and fluted legs, block feet carved with acanthus leaves, shaped deep front rail carved with acanthus-leaf scrolls and turned side rails and stretcher.

370—Florentine Walnut Armchair of the Sixteenth Century

Straight square back, with acanthus-leaf finials, straight arms on baluster supports, square legs and pierced and carved deep front rail. Seat and back in old leather secured with ornamental brass-headed nails.

371—Florentine Walnut Chair of the Fourteenth Century

Rounded back, with head rail supported by square spindle, and spreading turned legs.

372—Two Florentine Walnut Armchairs of the Sixteenth Century

Straight backs, carved arms on turned supports, turned legs, rails and stretchers. Seat and backs in "punto floscio" silk embroidery of scrolled leaves and flowers, in colors on white grounds. Finished with silk fringe.

373—Tuscan Walnut Armchair of the Early Sixteenth Century

Straight open back, with acanthus-leaf finials, carved voluted arms on baluster supports, square legs and deep pierced front rail. Seat and back upholstered in leather secured with brass-headed nails and finished with silk fringe. Back embossed with oval escutcheon and scrolls.

374—Tuscan Walnut Armchair of the Sixteenth Century

Shaped back, with rosetted head rail and splat, carved with a shield-shaped escutcheon, mantled with a scrolled label and charged with the coat-of-arms (a scorpion) of the Sienese family for whom the chair was made.

From the Wilkins Collection, Florence.

375—Umbrian Walnut Armchair of the Sixteenth Century

Straight square paneled back, carved with an oval cartouche surmounted by opposed birds and with shaped cresting, molded side supports and carved voluted finials. Flat voluted arms on molded square supports, wooden seat, straight square legs, shaped front rail and square side rails.

376—Florentine Walnut Settee of the Sixteenth Century

Shaped back, curved arms on turned supports, with turned legs, rails and stretcher. Seat and back in "punto floscio" silk embroidery of scrolled leaves and flowers in colors on a white ground. Finished with silk fringe.

Length, 3 feet 7 inches.

377—Florentine Walnut Table of the Sixteenth Century

Rectangular top with molded edge. Turned spreading legs and rails.

Height, 2 feet 9 inches; length, 2 feet 8½ inches; width, 1 foot 3¼ inches.

378—Florentine Walnut Table of the Sixteenth Century

Rectangular top, with plain edge. Turned spreading legs and square rails.

Height, 2 feet 9 inches; length, 2 feet 8 inches; width, 1 foot 4¼ inches.

379—Florentine Certosino Inlaid Walnut Miniature Table of the Sixteenth Century

Rectangular top on crossed legs with square longitudinal stretcher. Inlaid, with ivory and colored woods, in geometrical patterning.

Height, 1 foot 4 inches; length, 1 foot 7 inches; width, 1 foot 1 inch.

380—Tuscan Walnut Table of the Sixteenth Century

Rectangular top. Shaped apron, fitted with drawer. Double shaped and scrolled side supports.

Height, 2 feet 1½ inches; length, 1 foot 10½ inches; width, 1 foot 3 inches.

381—Set of Three Italian Walnut Armchairs and Settee of the Seventeenth Century

Upholstered backs with scrolled and voluted head rails, incurved wings and arms, cabriole legs and turned rails. Seats, backs, wings and arms upholstered in red silk damask finished with yellow galloon.

Length of settee, 5 *feet* 10 *inches.*

From the collection of Prince Doria-Pamphili, of Rome.

382—Tuscan Walnut Prie-Dieu of the Sixteenth Century

Rectangular top, with molded edge, plain apron flanked by carved masks, body arranged as a cupboard with hinged door flanked by voluted caryatids. Plinth arranged as a box with hinged lid, carved base and paw feet.

Height, 2 *feet* 10 *inches; width,* 2 *feet* 1 *inch; depth,* 1 *foot* 9 *inches.*

383—Pair of Tuscan Walnut Tables of the Sixteenth Century

Semicircular tops with plain edges, supported on cross braces with flat shaped and scrolled legs and back rails. Form circular table when united.

Height, 29½ *inches; length,* 46½ *inches; width,* 21¾ *inches.*

384—Tuscan Walnut Table of the Sixteenth Century

Rectangular shape. Top with plain edge. Apron fitted with two drawers having paneled fronts and wooden knobs. On two flat shaped and scrolled supports with longitudinal arched stretcher formed of wrought-iron rods.

Height, 30 *inches; length,* 44 *inches; width,* 25 *inches.*

385—Tuscan Walnut Cabinet of the Sixteenth Century

Rectangular top, with molded, dentelled edge. Apron with drawer with wooden knob, flanked by carved modillion brackets. Arranged as a cupboard, with hinged door having wooden knob flanked by fluted pilasters. Molded base and feet.

Height, 3 *feet* 8½ *inches; width,* 3 *feet* ½ *inch; depth,* 1 *foot* 11 *inches.*

386—Tuscan (Arezzo) Walnut Table of the Early Fifteenth Century

Circular top with plain edge and hinged wings, supported by shaped brackets. Plain apron, fitted with paneled front drawers and wooden knob, shaped end supports and shaped, tenoned and keyed horizontal stretcher.

Height, 2 feet 6½ inches; diameter, 4 feet 5¼ inches.

387—Florentine Walnut Table of the Sixteenth Century

Rectangular top with molded and fluted edge. Frieze carved, in low relief, with oval acanthus-leaf medallions, and fitted with drawer with fluted wooden knob, turned baluster-shaped legs, fluted, astragalled and carved with acanthus leaves; square foot rails.

Height, 31½ inches; length, 48 inches; width, 32 inches.

388—Tuscan Walnut "Asso di Coppe" Table of the Fifteenth Century

Rectangular top, with molded fluted edge. Plain apron, fitted with drawer with wooden knob. Lyre-shaped end supports on shaped cross bases, with molded feet and tenoned and keyed shaped longitudinal stretcher.

Height, 1 foot 10 inches; length, 2 feet 6 inches; width 1 foot 4½ inches.

389—Tuscan Walnut Table of the Late Sixteenth Century

Rectangular top, with molded carved edge. Open lyre-shaped end supports, with voluted feet and curved braces of knobbed wrought-iron rods. Carving heightened with gilding.

Height, 2 feet 9½ inches; length, 5 feet; width, 2 feet 4 inches.

390—Florentine Walnut Table. Fifteenth Century

Octagonal top with plain edge. Tripod pedestal of three legs shaped as eagles' legs with rounded ends and claw feet.

Height, 2 feet 7 inches; diameter, 3 feet.

Note: This interesting example of Florentine art came from the collection of the great soldier-poet and Commander-in-chief of "Fiume d'Italia," Gabriele d'Annunzio. It was purchased at the Capponcina Sale.

391—Florentine Walnut Table of the Late Fifteenth Century

Octagonal top with plain edge, on tripod standard formed of three seated lions, their tails forming oval panels, carved with escutcheons charged with the crest of the della Rovere family. Incurved base with straight sides.

Height, 2 *feet* 9 *inches; diameter,* 2 *feet* 11 *inches.*

From the old Simonetti Collection, Rome.

Note: The maker of this table was inspired by a Roman marble table.

392—Tuscan Walnut Cabinet of the Sixteenth Century

Rectangular shape. Top with molded edge. Frieze, fitted with drawer and divided by modillions. Body arranged as cupboard with two hinged doors having molded paneled fronts and turned wooden knobs, flanked by tapering pilasters carved, in low relief, with oval escutcheons, drapery festoons and guilloche patternings. At the angles are Doric columns. Molded base and paw feet.

Height, 33½ *inches; width,* 37½ *inches; depth,* 19 *inches.*

393—Tuscan Walnut Cabinet of the Sixteenth Century

Rectangular shape. Molded cornice, carved with egg-and-dart ornament and frieze fitted with two drawers, having paneled fronts and wooden knobs, divided and flanked by voluted medallions, supported on three fluted and astragalled Ionic pilasters. Body arranged as cupboard with two hinged doors having molded paneled fronts and wooden knobs. Molded base, plain plinth and shaped bracket feet.

Height, 45½ *inches; width,* 62½ *inches; depth,* 20½ *inches.*

394—Florentine Walnut Prie-Dieu of the Sixteenth Century

Rectangular shape. Broken top with molded edge. Frieze, fitted with drawer with broken raised and molded paneled front, flanked by dies carved with cherubim. Body arranged as a cupboard with hinged door, having paneled front enclosing raised inner panel carved with cherub and flanked by female caryatids with tapering, voluted cherubim and tassel carved terminations, molded base, molded and gadrooned subbase and molded and voluted feet.

Height, 30 *inches; width,* 31 *inches; depth,* 23 *inches.*

395—Pair of Tuscan Cabinets of the Sixteenth Century

Rectangular shape. Semi-octagonal tops, with molded edges. Plain friezes, the centers fitted as drawers having swinging brass ring handles and the sides forming upper parts of hinged doors divided by raised molded panels and having fronts with broken, raised and molded panels. Chamfered angles with molded panels, sides with raised molded panels, plain plinths, molded bases and bracket feet.

Height, 39½ *inches; width,* 59½ *inches; depth,* 15 *inches.*

396—Pair of Tuscan (Lucca) Walnut Side Tables of the Late Sixteenth Century

Semi-octagonal shaped tops, with molded edges. On shaped and scrolled open supports, square shaped cross braces with scrolled and arched longitudinal stretchers and shaped feet.

Height, 32½ *inches; length,* 52 *inches; width,* 28 *inches.*

397—Tuscan Walnut Gate-legged Table of the Sixteenth Century

Circular hinged top, turned columnar legs, with columnar gate, molded rails and ball feet.

Height, 28½ *inches; diameter,* 29 *inches.*

398—North Italian Walnut Cabinet of the Fifteenth Century

Rectangular shape. Top with molded edge. Body arranged as cupboard with two hinged doors having raised paneled fronts enclosing raised and molded octagonal panels and wooden knobs and flanked by octagonal panels. Sides with raised panels enclosing scalloped medallions. Supported on shaped and incurved side brackets with molded cross bases.

Height, 31 *inches; width,* 26½ *inches; depth,* 16 *inches.*

399—Tuscan Walnut Cabinet of the Sixteenth Century

Rectangular shape. Top with molded and fluted edge. Frieze, fitted with two drawers having paneled fronts and bronze knobs, flanked and separated by modillions. Body arranged as a cupboard with two hinged doors having paneled fronts and bronze knobs, flanked by tapering pilasters carved, in low relief, with scrolled escutcheon capitals and guilloche patterned shafts. Bowed carved plinth, molded base with band of bead-and-reel ornament and shaped bracket feet.

Height, 37 *inches; width,* 36 *inches; depth,* 16 *inches.*

400—French Gothic Pedestal Cupboard of the Fifteenth Century

Semi-hexagonal shape. Molded cornice front and sides paneled with Gothic tracery, angles with Gothic columns, with the lower parts of their hexagonal shafts carved with imbrications, molded bases and pinnacle tops. Fitted as a cupboard with shelf and hinged door pierced with round-arched openings filled with Gothic tracery. Front, fitted with wrought-iron lock and bolt, painted with the head of Christ on a St. Veronica napkin and with inscriptions in Gothic characters, the sides with female Saints, one holding a Cross, the other the Pillar of Flagellation. Molded base. Tracery gilt.

Height, 40½ inches; width, 19 inches; depth, 11 inches.

401—Tuscan Central Italian Walnut Table of the Sixteenth Century

Octagonal top, with molded edge, with plain molded apron with chamfered angles on four baluster-shaped turned legs with rectangular molded feet and square cross stretcher with rosette at intersection.

Height, 2 feet 7½ inches; diameter, 4 feet 2½ inches.

402—Tuscan Walnut Table of the Sixteenth Century

Rectangular top with molded and carved edge, fluted frieze, baluster-shaped legs and square carved rails.

403—Tuscan Walnut Cabinet of the Sixteenth Century

Rectangular shape. Rising back, arranged with two compartments with sliding fronts. Body as a cupboard, with two drawers above and hinged door, all with carved fronts. Molded base and paw feet.

Height, 3 feet 5½ inches; width, 3 feet 6 inches; depth, 1 foot 5 inches.

404—Tuscan Wrought-iron and Granite Table of the Sixteenth Century

Circular top, with plain edge of Oriental granite, from a Roman excavation. Wrought-iron cylindrical standard on tripod stand of three curved knobbed legs of wrought-iron base.

Height, 3 feet 1½ inches; diameter, 3 feet 10 inches.

From the old Simonetti Collection, Rome.

Miss Teschner

405—TUSCAN WALNUT CABINET OF THE SIXTEENTH CENTURY

170 Rectangular shape. Top with molded and dentelled edge, frieze fitted with drawer flanked by modillions. Body arranged as a cupboard with two hinged doors having raised and molded paneled fronts flanked by Ionic fluted pilasters. Plain plinth, molded base and shaped bracket feet.

Height, 34 *inches; width,* 31¼ *inches; depth,* 13 *inches.*

B. Bergeriat

406—FLORENTINE WALNUT WRITING DESK OF THE EARLY SIXTEENTH CENTURY

260. Rectangular shape. The back, with scrolled side brackets fitted with four drawers with bronze knobs and central arched compartment. Writing slab with molded edge and rounded angles; below is a drawer with bronze knobs and shaped apron. Spreading square legs, longitudinal stretcher and braces.

Height, 2 *feet* 11 *inches; width,* 3 *feet* 5 *inches; depth,* 1 *foot* 11 *inches.*

L. Orselli

407—TUSCAN WALNUT TABLE OF THE EARLY SIXTEENTH CENTURY

220. Rectangular shape. Top with plain edge, on two flat urn-shaped supports with chamfered cross bases and square longitudinal tenoned and keyed stretcher.

Height, 31 *inches; length,* 61 *inches; width,* 25½ *inches.*

G. L. Hunter

408—TUSCAN WALNUT CABINET OF THE SIXTEENTH CENTURY

230. Rectangular shape. Molded cornice and plain frieze. Body arranged as a cupboard with two hinged doors having molded paneled fronts and wooden knobs, flanked by vertical molded panels. Plinth fitted with drawer with molded paneled front and wooden knobs and molded base.

Height, 47¾ *inches; width,* 62 *inches; depth,* 24 *inches.*

H. F. Dawson

409—TUSCAN WALNUT WRITING CENTER DESK OF THE LATE SIXTEENTH CENTURY

270 Rectangular top with molded edge, sloping hinged fall-front apron fitted with two drawers with wooden knobs, turned baluster legs, square rails and rectangular feet.

410—Florentine Walnut Table of the Sixteenth Century

Rectangular shape. Top with molded edge carved with acanthus leaves, inlaid with slab of dark wood. End supports of lyre-shaped outline carved with winged lions, voluted scrolls and paw feet on molded and incised cross bases. Square longitudinal stretcher carved, in low relief, with panels of twisted strap design.

Height, 29 *inches; length,* 59 *inches; width,* 39½ *inches.*

411—Tuscan Walnut Table of the Early Sixteenth Century

Octagonal top, with molded edge, rectangular pedestal with incurved neck, spreading body and molded foot. Rectangular molded base.

412—Florentine Walnut Table of the Early Sixteenth Century

Octagonal top, with plain edge. Tripod pedestal of three legs carved with volutes and acanthus leaves and with paw feet. The pendant at the intersection is carved with the Florentine fleur-de-lis.

Height, 2 *feet* 10 *inches.*

Note: This exceedingly rare example was evidently made for a ruler of Florence as the arms (the Fleur-de-lis of Florence) testify.

413—Florentine Walnut Table of the Sixteenth Century

Hexagonal top, with molded and fluted edge on tripod support formed of three voluted and scrolled wings with female head terminations and paw feet.

Height, 30 *inches; diameter,* 39 *inches.*

414—Tuscan Walnut Table of the Sixteenth Century

Rectangular-shaped top, with molded edge, paneled apron, and pierced flat scrolled and voluted side supports with flat shaped arched braces.

Height, 2 *feet* 5 *inches; length,* 2 *feet* 3 *inches; width,* 1 *foot* 7 *inches.*

415—Venetian Carved and Gilt Wood and Marble Table of the Sixteenth Century

Rectangular top, inlaid with slab of *Rosso antico* marble and with carved edge. Apron carved with leaf meander. Rectangular pedestal, carved with acanthus-leaf pendants and with octagonal incurved foot carved with voluted scrolls and banded acanthus leaves. Rectangular base, carved with leaf meander and scrolled acanthus-leaf feet. Carving gilt on red ground.

Height, 2 *feet* 11 *inches; length,* 3 *feet* 7 *inches; width,* 3 *feet* 7 *inches.*

416—Umbrian Walnut Cabinet of the Sixteenth Century

Rectangular top, with molded edge, apron fitted with two drawers separated by fluted brackets, body arranged as a cupboard with two hinged doors with diamond medallion carved fronts separated by leaf-carved brackets, molded and carved base and paw feet. Light patina and unusual state of preservation.

417—Pair of Florentine Walnut Cabinets of the Sixteenth Century

Rectangular tops, with chamfered angles and molded edges, plain aprons fitted with drawers in center, bodies with two hinged doors with broken angled panels, molded bases and flat feet.

418—Florentine Walnut Prie-Dieu of the Sixteenth Century

Rectangular-shaped top, with molded fluted edge, apron fitted with drawer and bronze handle flanked by carved masks, body with hinged door flanked by caryatid pilasters, plain plinth fitted with drawer and gadrooned base.

Height, 2 feet 9½ inches; width, 2 feet 2½ inches; depth, 2 feet ½ inch.

From the Wilkins Collection, Florence.

419—Florentine Walnut Cabinet Table of the Early Sixteenth Century

Octagonal top, with molded fluted edge supported on voluted brackets. Rectangular pedestal, formed as a cupboard with hinged door having a bronze looped handle and paneled front carved with guilloche border, flanked by pilasters carved with half caryatids and acanthus leaves. Carved gadrooned base and paw feet.

Height, 2 feet 10 inches; diameter, 4 feet 5 inches.

Note: A cabinet table of this description, in its original condition, is very unusual.

420—Florentine Carved and Gilt Wood Threefold Screen of the Seventeenth Century

Frame of wood, carved with fruits and gilded. Each fold paneled with three panels of "punto floscio" silk embroidery of scrolled leaves and flowers in colors on a white ground.

Height, 6 feet 7 inches; width, 6 feet 10½ inches.

420A—Venetian Carved, Painted and Gilt Wood Panel of the Early Seventeenth Century

Broken voluted pediment, with voluted brackets carved with masks and floral festoons. Round-arched inner frame, with floral rosettes in the spandrels. Marbled and gilt.

Height, 6 feet; width, 3 feet 7 inches.

421—Tuscan (Lucca) Circular Walnut Table of the Late Sixteenth Century

Circular top with a plain edge and two hinged flaps, plain frieze fitted with two drawers having wooden knobs. On shaped and scrolled side and center supports, and molded cross bases. Shaped and scrolled longitudinal stretchers.

Height, 28½ inches; diameter, 53½ inches.

422—Tuscan Walnut Table of the Sixteenth Century

Rectangular top, with molded and dentelled edge. Apron carved with rosettes and fitted with a drawer and with scrolls at angles. Lyre-shaped end supports, carved, with scrolls, volutes and pendants of overlapping paterae and scrolled cross bases with paw feet. Longitudinal stretcher, carved with Greek fret scrolls, volutes and leaves.

Height, 2 feet 7½ inches; length, 4 feet 7 inches; width, 1 foot 11½ inches.

423—Tuscan Walnut Table of the Sixteenth Century

Rectangular top, with molded carved edge, apron fitted with three drawers with wooden knobs, shaped end supports, voluted cross bases and longitudinal tenoned and keyed stretcher.

Height, 2 feet 5½ inches; length, 5 feet 8½ inches; width, 2 feet 5½ inches.

424—Florentine Walnut Table of the Sixteenth Century

Rectangular top, with molded and fluted edge, plain frieze fitted with two drawers with bronze knobs. Baluster-shaped legs and square rails.

Height, 2 feet 10 inches; length, 2 feet 11 inches; width, 2 feet 2½ inches.

425—Florentine Carved Walnut Table of the Fifteenth Century

Rectangular top, with molded edge, shaped end supports with voluted feet on rectangular flat base rails and longitudinal tenoned and keyed shaped base.

Height, 2 feet 7 inches; length, 7 feet 11 inches; width, 2 feet 4 inches.

426—TUSCAN WALNUT TABLE OF THE SIXTEENTH CENTURY

Rectangular top with molded and fluted edge. Turned columnar legs, with square end rails and longitudinal stretcher.

Height, 2 *feet* 8 *inches; length,* 5 *feet* 2 *inches; width,* 3 *feet* 1 *inch.*

427—TUSCAN WALNUT REFECTORY TABLE OF THE SIXTEENTH CENTURY

Rectangular top, with plain edge. On three supports of double console shape, carved and molded with voluted feet. Rectangular molded bases.

Height, 2 *feet* 8 *inches; length,* 14 *feet; width,* 2 *feet* 6 *inches.*

428—UMBRIAN WALNUT CABINET OF THE SIXTEENTH CENTURY

Rectangular top. Fitted with two drawers and cupboards beneath, with hinged doors carved with leaf diamonds and leaf-carved pilasters between. Wooden knobs.

Height, 3 *feet* 4½ *inches; length,* 5 *feet* 5 *inches; width,* 1 *foot* 9 *inches.*

429—FLORENTINE WALNUT TABLE OF THE SIXTEENTH CENTURY

Rectangular top, with plain edge. End supports richly carved with caryatid half figures, festoons of fruit, oval medallions and scrolled and voluted acanthus leaves. Shaped cross bases carved with voluted scrolls and leaves. Molded longitudinal stretcher with arcade of tapering baluster-shaped columns carved with acanthus leaves. Noteworthy for its very beautiful patina and excellent state of preservation.

Height, 2 *feet* 9 *inches; length,* 7 *feet* 8 *inches; width,* 2 *feet* 5½ *inches.*

From the collection of the Marquis d'Arpino (Tuscany),

430—TUSCAN WALNUT TABLE OF THE SEVENTEENTH CENTURY

Rectangular top, with plain edge. End supports turned in baluster form with cylindrical feet on square cross bases with shaped ends. Square longitudinal stretcher.

Height, 31 *inches; length,* 87 *inches; width,* 29¼ *inches.*

431—TUSCAN WALNUT TABLE OF THE LATE SIXTEENTH CENTURY

Rectangular top, with plain edge, shaped and scrolled open supports and square shaped cross braces with voluted feet. Scrolled and arched longitudinal stretcher.

Height, 34 *inches; length,* 70 *inches; width,* 34½ *inches.*

B. Fowler

432—TUSCAN WALNUT TABLE OF THE SIXTEENTH CENTURY

200. Rectangular top, with molded edge, fluted and astragalled frieze, turned columnar legs, square foot rails and ball feet.

Height, 36½ *inches; length*, 91 *inches; width*, 33 *inches.*

Sold with No. 584

433—TUSCAN WALNUT TABLE OF THE SIXTEENTH CENTURY

Heavy rectangular top, with rounded edge. Frieze, with raised and molded panels, on voluted and scrolled end supports and molded cross bases. Longitudinal tenoned and keyed stretcher with rounded top and shaped ends.

Height, 35 *inches; length*, 140 *inches; width*, 29½ *inches.*

A. G. Hearst

434—TUSCAN WALNUT REFECTORY TABLE OF THE SIXTEENTH CENTURY

950. Rectangular top, with molded and fluted edge, apron carved with curved gadroons and flutings interrupted by carved dies, six square legs carved with acanthus leaves, square end rails and stretchers and paw feet. Remarkable for its extraordinary light patina and its excellent state of preservation, as well as its unusual size.

Height, 2 *feet* 7½ *inches; length*, 13 *feet* 7 *inches; width*, 2 *feet* 8 *inches.*

H. H. Seaman 295

435—PAIR OF FLORENTINE REFECTORY TABLES OF THE SIXTEENTH CENTURY

860. Rectangular tops, with plain edges. Double console-shaped molded end supports, with voluted feet on rectangular molded bases.

Height, 2 *feet* 6 *inches; length*, 7 *feet* 4 *inches; width*, 2 *feet* 6½ *inches.*

F. Levisohn

436—LYONNAIS OAK TABLE OF THE HENRY IV PERIOD

525. Rectangular top, with molded edge, end supports shaped and carved, in low relief, with masks, acanthus leaves and volutes, molded longitudinal stretcher with arcade of baluster-shaped columns, round arches and turned pear-shaped pendants.

Height, 7 *feet* 8½ *inches; length*, 4 *feet* 7 *inches; width*, 1 *foot* 11½ *inches.*

B. Benguiat

437—FLORENTINE WALNUT BENCH OF THE SIXTEENTH CENTURY

1150. Turned side supports and arms. Arcaded head rail and seat front. Seat and back in tapestry of the period.

Length, 5 *feet* 2 *inches.*

Note: This screen corresponds to the armchairs herein catalogued and covered with similar embroidery.

438—Tuscan Walnut Table of the Sixteenth Century

Rectangular top, with molded and dentelled edge. Fluted and astragalled frieze, divided by scrolled and carved brackets on end supports carved with dolphins, having voluted tails, and with acanthus leaves and plain block feet. Longitudinal stretcher, carved with dolphins and acanthus leaves. Probably one of the finest tables in existence and a noteworthy example of this period of the Italian Renaissance.

Height, 33 *inches; length,* 115 *inches; width,* 34½ *inches.*

From the old Simonetti Collection, Rome.

439—Tuscan Walnut Cabinet of the Sixteenth Century

Rectangular top, with carved and molded edge. Divided into four drawers with three cupboards beneath, with fluted and carved fronts. Fluted and carved pilasters. Claw and ball feet.

Height, 3 *feet* 8 *inches; length,* 6 *feet* 10 *inches; width,* 2 *feet* 8½ *inches.*

440—English Green Lacquered Escritoire Bookcase of the Eighteenth Century

In two portions. Upper portion with curved broken pediment and three gilt vase-shaped finials arranged as cupboard with two hinged glazed doors with trefoil arched tops. Lower portion arranged as desk with fall front, the interior fitted with pigeonholes and drawers. Drawer below and kneehole front with three drawers on either side and central arched recess. Molded base and bracket feet. Finished with raised lacquered Chinoiseries in gold and colors on a green ground.

Height, 7 *feet* 8 *inches; width,* 3 *feet* 4 *inches; depth,* 1 *foot* 11 *inches.*

441—Florentine Walnut Cabinet of the Sixteenth Century

Rectangular shape, in two portions. Upper portion as cupboard with two hinged doors, paneled and carved with nude figures in arched niches surmounted by eagles. Flanked by fluted and carved columnar pilasters and with pierced cresting carved with central figure of a warrior flanked by seated figures of Putti, one holding a cornucopia, the other a sheaf of wheat. Lower portion with drawer carved with masks and festoons; below, two hinged doors carved with masks and scrolls. Three caryatid pilasters, carved with acanthus leaves. Molded base.

Height, 7 *feet* 11 *inches; width,* 4 *feet* 3 *inches; depth,* 2 *feet* 1 *inch.*

Di Salvo Bros.

442—Umbrian Walnut Cabinet and Stand of the Early Sixteenth Century

500.

Rectangular shape. Cabinet with molded cornice, frieze decorated with nine carved projecting bearded heads and fitted with two drawers, of which the knobs are formed by two heads; on either side are female caryatids terminating in drapery festoons and pointed-leaf pendants. Fall front with keyhole escutcheon carved as a mask. Interior fitted with fourteen drawers with molded paneled fronts, one drawer with front carved with mask and voluted scrolls, two compartments with hinged doors and one central compartment, the front carved with caryatid figure and fitted with four secret drawers. Stand with molded top, frieze decorated with carved projecting heads. Body arranged as cupboard with two hinged molded paneled doors flanked by tapering Ionic pilasters, the fronts carved with drapery festoons and pendants. Molded base and carved paw feet.

Height, 66½ *inches; width*, 41 *inches; depth*, 19¼ *inches.*

W. K. Hearst

443—Pair of Tuscan Walnut Choir Stalls of the Sixteenth Century

130.

Rectangular paneled backs, one with hinged door, flanked by paneled pilasters with arched tops having molded cornices and plain friezes, curved, molded and acanthus-leaf carved arms on carved molded supports with molded bases, wooden seats with molded edges on carved molded bracket supports, paneled backs and molded bases.

Height, 63 *inches; width*, 36 *inches.*

Keller Gallery

444—Tuscan Walnut Choir Stall of the Fifteenth Century

30.

Rectangular paneled back and frieze, with molded cornice, flat shaped arms, on curved, carved and paneled supports, hinged seat on shaped brackets and shaped molded base.

Height of stall, 4 *feet* 1½ *inches; width*, 3 *feet* ½ *inch; depth*, 1 *foot* 11½ *inches.*

W. Lawrence

445—Lyonnais Walnut Cabinet of the Sixteenth Century

125.

In two portions. Upper portion with broken pointed pediment and round pedimented niche, carved frieze and turned columnar pilasters fitted with two hinged doors with panels carved with figures of nymphs. Lower portion with drawer with mask handle, console-shaped triglyphed brackets and hinged doors with panels carved with figures of nymphs. molded base and ball feet. Jean Goujon school.

Height, 7 *feet* 3 *inches; width*, 3 *feet* 8½ *inches; depth*, 1 *foot* 5¾ *inches.*

446—Venetian Carved, Painted and Gilt Wood Doorway of the Late Sixteenth Century

Molded and dentelled broken cornice, frieze painted on a mosaic ground in colors and gilt with scrolls, the center with a carved scrolled oval escutcheon. Pilasters with composite capitals, supported by carved and painted figures of nude Putti with drapery pendants. Inner frame of carved and painted leaves.

Height, 11 *feet* 4 *inches; width,* 7 *feet* 7 *inches.*

From the Dal Zotto Collection, Venice.

FOURTH AFTERNOON'S SALE

SATURDAY APRIL 24, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Keller Bros Company

447—Venetian Carved and Gilt Walnut Lectern of the Seventeenth Century

220

Rectangular shape, with hinged book support with spindled adjustable bracket, pierced, carved and gilt in a pattern of an oval rosetted medallion surrounded by scrolled acanthus leaves and bead-and-reel and leaf borders. On voluted scrolled base with acanthus leaves at angles and turned ball feet.

Height, 12 *inches; width,* 14½ *inches.*

Leone Ricci

448—Pair of Florentine Walnut Armchairs of the Sixteenth Century

240.

Straight square backs, with fluted and beaded finials. Straight flat arms on square supports, straight square legs, deep front rail pierced in a strapwork pattern, square cross bases with fluted ends and square back rails. Seats and backs upholstered in purple velvet. Finished with silk galloon and fringe secured with brass-headed nails.

H. de Van Antwerp

449—Pair of Florentine Walnut Armchairs of the Sixteenth Century

520.

Sloping square backs, with gilded acanthus-leaf carved finials. Straight flat molded arms on turned baluster-shaped supports, straight square legs and square cross bases having carved terminations. Seats and backs upholstered in crimson velvet. Finished with fringed braid and knotted fringe secured with brass-headed nails.

200.- 449 A Chairs (2) Leone Ricci

400.- 449 B " (4) R. Teschner

450—Pair of Florentine Walnut Armchairs of the Sixteenth Century

Straight square backs, with gilded acanthus-leaf carved finials. Straight flat molded arms on turned baluster-shaped supports, straight square legs, cross bases with carved terminations and square back rails. Seats and back upholstered in orange-colored velvet. Finished with silk fringed braid and knotted fringe secured by brass-headed nails.

451—Pair of Florentine Walnut Chairs of the Sixteenth Century

Straight square backs, with acanthus-leaf carved finial. Straight seat fronts, baluster turned and square legs, deep front rail carved with circular rosette and voluted scrolls and square side rails. Seats and backs upholstered in old velvet. Finished with silk galloon and fringe and secured with brass-headed nails.

452—Florentine Walnut Armchair of the Sixteenth Century

Straight square back, with acanthus-leaf carved and voluted finials. Straight flat molded arms on acanthus-leaf carved supports, straight seat front, square legs and turned back rail. Seat and back upholstered in old blue velvet. Finished with silk braid, embroidered in gold thread and silks with a floral meander.

453—Set of Six Florentine Walnut Armchairs of the Sixteenth Century

Sloping square backs with gilded acanthus-leaf carved finials. Straight flat molded arms on turned baluster-shaped supports, turned legs with square cross bases having carved terminations and square back rails. Seats and backs upholstered in crimson velvet. Finished with cut velvet galloon and silk fringe.

454—Pair of Florentine Walnut Armchairs of the Seventeenth Century.

Straight square backs. Straight turned arms with turned supports, straight seat fronts, turned legs, front and side rails and stretchers. Seats and backs upholstered in red velvet. Finished with velvet galloon and silk fringe secured with brass-headed nails.

455—Pair of Florentine Walnut Armchairs of the Sixteenth Century

Straight square backs, with acanthus-leaf finials, straight arms on baluster-shaped supports, square legs and base rails with paw ends. Seats and backs upholstered in old velvet finished with galloon and fringe.

456—Florentine Walnut Armchair of the Sixteenth Century

Straight square back with finials carved as heads, straight turned arms with lions' head terminations, spirally turned supports, legs and rails. Seat and back upholstered in sixteenth century Scutari velvet cut in a design of a circular medallion of interlacements with floral sprigs in the angles.

457—Pair of Florentine Walnut Chairs of the Sixteenth Century

Straight square backs, straight seat fronts, turned legs, side and front rails and stretchers. Backs and seats upholstered in extremely unusual silk material woven in Italy, in blue, red and white and in a repeat pattern of warriors on horseback holding drawn swords, pavilions, Gothic pinnacles and foliage meanders.

458—Set of Four Florentine Walnut Armchairs of the Sixteenth Century

Straight square backs, with acanthus-leaf finials, curved voluted arms on baluster supports, square legs and rails and pierced deep front rail carved with rosettes. Seats and backs in old purple velvet, finished with gold galloon and green silk fringe.

459—Pair of Florentine Walnut Armchairs of the Sixteenth Century

Straight square backs, with acanthus-leaf finials, curved arms on baluster supports, square legs and pierced deep front rails carved with rosettes. Seats and backs upholstered in old Italian purple velvet, finished with silk galloon and netted fringe.

H. H. Seaman, agt.

460—Set of Five Florentine Walnut Chairs of the Sixteenth Century

1800. Straight square backs with gilded acanthus-leaf carved finials. Straight seat fronts, straight square legs and shaped side rails. Seats and backs upholstered in purple velvet. Finished with silk fringed braid and knotted fringe secured by brass-headed nails.

461—Pair of Florentine Walnut Armchairs of the Sixteenth Century

1500. Straight square backs, with acanthus-leaf finials, straight voluted arms on baluster supports, square and turned legs, and deep front rail carved with a rosette and scrolls. Seats and backs in sky-blue velvet finished with gold galloon and blue silk fringe.

H. F. Dawson

462—Set of Six Florentine Walnut Armchairs of the Seventeenth Century

1320. Sloping square backs, with curved, molded and voluted arms on spirally turned supports, spirally turned legs, front and side rails and stretchers. Seat and backs upholstered in orange-colored velvet. Finished with silk ball fringe.

H. H. Seaman, agt.

463—Set of Four Florentine Walnut Armchairs of the Sixteenth Century

2 - 660. 2 - 720. Straight square backs, with acanthus-leaf finials, straight arms on baluster supports, square and turned legs and carved deep front rails; seats and backs upholstered in old Italian vine velvet finished with silk galloon and netted fringe.

Mt here

464—Florentine Walnut Armchair of the Sixteenth Century

Straight square back, with finials carved with a coat-of-arms, flat curved voluted arms on square supports, straight square legs, deep front rail carved with voluted scrolls, pointed leaves and a coat-of-arms. Seat and back upholstered in sixteenth century tapestry, the back woven in a pattern of a female seated in a pavilion, the seat with vases of flowers, leaves and fruits. Finished with silk fringe.

800- 461 A Lehaire H. R. Dick

340- 462 A " L. Ricci

320- 463 A " Geo. Ivy Barnard

Mme Leattadoni

465—Pair of Florentine Walnut Armchairs of the Sixteenth Century

360. Straight square backs, with acanthus-leaf carved finials. Straight seat fronts, straight square legs, deep front rail carved with circular rosette and voluted scrolls and square side rails. Seats and backs upholstered in purple velvet. Finished with silk galloon and fringe secured by brass-headed nails.

J. H. Seaman Esqr.

466—French Walnut Armchair in Petit-point of the Sixteenth Century

750. Square upholstered back, curved, voluted and carved arms on carved supports, square and curved legs. Carved deep front rail, shaped side rails and stretcher and voluted feet. Back and seat upholstered in point needlework embroidered, on a light ground and in colors with scrolled serrated leaves and flowers, secured with brass-headed nails.

467—French Walnut Armchair in Petit-point of the Sixteenth Century

925 Square upholstered back, curved, voluted and carved arms on turned supports, turned legs, front and side rails and stretcher. Seat and back in gros and petit-point needlework embroidered on a light ground and in colors with scrolled pointed leaves and flowers, secured with brass-headed nails.

A. Bennet. Esqr.

468—French Walnut Wing Bergère in Petit-point of the Early Seventeenth Century

1950. Straight square back, with straight wings and arms. Square and turned legs, turned front and side rails and stretcher. Seat back, wings and arms in gros and petit-point needlework embroidered, on a dark ground and in color, with figures, a fountain and scrolled leaves and flowers, secured with brass-headed nails.

A. le Vain Antwerp

469—French Walnut Wing Bergère in Petit-point of the Early Seventeenth Century

2500. Back with serpentine top, curved wings, straight arms, square and turned legs, turned front and side rails and stretcher. Seat, back, wings and arms in gros and petit-point needlework and embroidered, on a dark ground and in colors, with figures, festoons and scrolled leaves and flowers, secured with brass-headed nails. Loose seat cushion.

470—Florentine Walnut Armchair of the Sixteenth Century

575. Straight square back, with acanthus finials, carved arms on square supports, carved deep front rail and square legs. Seat and back in fine sixteenth century Brussels tapestry finished with silk fringe.

471—Tuscan Walnut Armchair of the Sixteenth Century

Straight square back, with acanthus-leaf carved and voluted finials. Straight flat molded arms on turned baluster-shaped supports, straight seat front and square legs, rails and cross bases. Seat and back upholstered in sixteenth century tapestry, woven in a design of a basket of fruits, a mask, fruits and scrolls in yellows on a blue ground and secured with brass-headed nails.

472—Set of Four French Walnut Armchairs in Petit-point of the Late Seventeenth Century

4 - 1750.
1 - 410

Shield-shaped backs, with carved frames and crestings. Curved arms with carved supports. Serpentine fronts with carved shell aprons and carved cabriole legs. Backs, seats and arms upholstered in petit-point needlework embroidered with scrolled panels and an oval medallion of figures on a ground of varicolored scrollings.

473—Pair of French Walnut Petit-point Chairs of the Eighteenth Century

650. Shield-shaped backs, with carved frames, straight arms, serpentine seat fronts and carved cabriole legs. Seats, backs and arms in petit-point needlework, embroidered, in colors, with figures and an animal, cornucopiæ and scrolled flowers and leaves on black grounds.

474—Set of Three French Walnut Chairs in Petit-point of the Seventeenth Century

3075. High upholstered backs, straight seat fronts and curved legs, side rails and stretcher. Seats and backs in gros and petit-point needlework embroidered, on dark grounds and in colors, with scrolls, birds, vases of flowers and leaves. Finished with silk gimp.

1800.-470 A Chair

1800.-470 B

475—French La Salle Silk Brocaded Fire-screen of the Eighteenth Century

Rectangular shape. Wooden frame, carved with bead-and-reel ornament and acanthus leaves, pointed acanthus-leaf finials, voluted acanthus-leaf cresting, rosetted, paneled and bead-and-reel carved cross bases and square tapering fluted feet. Panel woven in red, blue, green, yellow, cream-colored and brown silks in a pattern of Chinoiseries; on one side a man in Chinese costume and a woman holding an umbrella in a boat before a pavilion in which sits a woman, on the other side a man in Chinese costume dancing before a woman who sits under a trellised arbor. In front is a plant with leaves. Carving gilded.

Height, 38 inches; width, 25 inches.

476—Set of Three Florentine Gilt Walnut and Needlepoint Chairs of the Seventeenth Century

Straight backs, molded carved legs, cross stretchers with shell at intersection. In needlepoint embroidered, in silks of many colors, on a light ground, with scrolls, birds, grapes and flowers.

From the Marcuard Collection, Florence.

477—Set of Four French Walnut Chairs in Petit-point of the Seventeenth Century

Straight backs with shaped tops, turned legs, front and side rails and stretchers. Seats and backs upholstered in petit-point needlework and embroidered in a pattern of large flowers and scrolls, secured with brass-headed nails.

478—French Walnut Wing Armchair of the Seventeenth Century

Square upholstered back, curved wings, straight arms on baluster-shaped supports, turned legs, front and side rails and stretcher and ball feet. Seat, back, wings and arms in gros and petit-point needlework embroidered, on a dark ground and in colors, with figures, birds, scrolled leaves and flowers, secured with brass-headed nails. Loose seat cushion.

O. Bernet. agt

479—French Walnut Wing Armchair of the Seventeenth Century

1600. Sloping square, upholstered back, curved wings, straight arms; with pull-out bars of brass, on square supports, turned legs, front and side rails and brass casters. Back, seat, wings and arms in gros and petit-point needlework embroidered, on a dark ground and in colors, with figures, pointed pendants, scrolled leaves and flowers, secured with brass-headed nails. Loose seat cushion.

E. Jefferson

480—Pair of Florentine Walnut Armchairs of the Sixteenth Century

1350. Sloping square backs, with gilded acanthus-leaf carved finials, straight flat molded arms on turned baluster-shaped supports, straight square and turned legs on square cross bases carved with paw terminations and square back rails. Seats and backs upholstered in sixteenth century tapestry, the backs woven in a design of a scrolled and gadrooned circular medallion enclosing lions' masks, the seats with scrolled medallions enclosing Putti's heads and fruit festoons. Finished with silk fringe secured by brass-headed nails.

L. Orselli

481—French Carved and Gilt Wood Screen of the Seventeenth Century

600. Rectangular molded frame, with arched top and pierced and carved scroll and leaf cresting; molded and voluted cross bases. Paneled with Flemish sixteenth century tapestry woven, in colors on a dark ground, with a pillared pavilion in a wood with a statue of Venus approached by men blowing trumpets and carrying standards and with women kneeling in adoration.

Height, 3 *feet* 9 *inches; width,* 3 *feet* 10 *inches.*

B. Benguit

482—Tuscan Walnut Settee of the Sixteenth Century

1200. Straight upholstered back. Curved arms on voluted supports, square legs, pierced deep front rail and square base rails with paw ends. Back and seat upholstered in sixteenth century Flemish Gothic tapestry woven in a design of scrolled leaves, flowers and birds. Finished with netted silk fringe.

Length, 4 *feet* 10 *inches.*

483—French Walnut Banquette in Petit-point of the Late Seventeenth Century

Rectangular shape with turned legs, square molded end rail and longitudinal stretcher. Top upholstered in petit-point needlework embroidered in a design of scrolls and leaves and secured with brass-headed nails.

Length, 3 feet 4½ inches.

484—French Walnut Chaise-longue in Petit-point of the Seventeenth Century

In two portions. Each with sloping shaped backs, curved wings and arms, serpentine aprons and cabriole legs. One with rounded, the other with incurved end. Seats, backs, wings and arms upholstered in petit-point needlework embroidered in a pattern of scrolled leaves and flowers. Loose seat cushions.

485—Venetian Carved and Gilt Wood Screen of the Seventeenth Century

Rectangular shape, with molded cornice surmounted by a broken pediment with rectangular central tablet from which hang festoons of fruits and pointed leaves, and supported by caryatid figures of Putti with folded hands and acanthus-leaf terminations on scrolled and voluted pedestals with bead pendants. Scrolled and voluted apron carved with a cherub, guilloche carved stem and voluted and scrolled stand with scrolled cushion feet carved with egg-and-dart ornament. Completely gilt and occupied with panel of petit-point needlework embroidered, in colors, in a design of shepherdess, with sheep, seated under a tree, branches of flowers, leaves, fruits and a long-tailed bird. Below are branches of flowers and leaves and birds. All on a black ground.

Height, 62 inches; width, 33½ inches.

486—Set of Three French Painted Chairs of the Late Eighteenth Century

Square backs in molded frames, one carved with French fleurs-de-lis and crested with a crown, straight seat fronts, flanked with sunken diamonds, one carved with fleurs-de-lis, and turned tapering legs, one carved with fleurs-de-lis, pear-shaped feet and square side rails and stretchers. Seat and backs upholstered in green velvet.

Note: These chairs, made for Royal use, are stamped with the numbers of the inventory of the Château d'Eu. The Château d'Eu formerly belonged to the Princes of Orleans. These chairs were sold, in 1870, by the Commune with many other pieces of furniture to aid in raising the war indemnity to Germany.

487—Florentine Walnut Savonarola Chair of the Fifteenth Century

Formed of six square double curved standards pivoted so as to fold, shaped hinged back carved with a scrolled escutcheon, curved rosetted arms and straight square base rails with paw ends.

488—Florentine Savonarola Walnut Chair of the Fifteenth Century

Curule chair shape, formed of seven double curved square standards crossing and pivoted so as to close. Square curved voluted arms, shaped hinged back carved with a circular medallion enclosing a scrolled escutcheon on a ground stamped with a diaper of floral rosettes. Front standards stamped to correspond. Molded cross bases and carved feet.

489—Florentine Walnut Savonarola Chair of the Fifteenth Century

Formed of eight square double curved standards pivoted so as to fold, shaped hinged back, incised with diapers of groovings and carved with medallion enclosing a bishop's mitre, straight square arms ending in balls. Fronts incised with lines and groovings. Square base rails with fluted ends.

490—Florentine Savonarola Walnut Chair of the Fifteenth Century

Curule chair shape, formed of seven double curved square standards crossing and pivoted so as to close. Straight square arms, with ball terminations, and shaped hinged back carved with dolphins and incised escutcheon and stamped with a diaper of floral rosettes. Square cross bases.

491—Florentine Walnut Savonarola Chair of the Fifteenth Century

Double curved arms and legs formed of six square standards with flat seat hinged so as to fold. Shaped hinged back carved with a scrolled escutcheon charged with a coat-of-arms.

492—Florentine Walnut Savonarola Chair of the Fifteenth Century

Curule chair shape, formed of seven curved square standards, pivoted at intersection so as to close. Shaped adjustable back, straight voluted arms and shaped seat front, incised with bands of rosettes. Straight base rails.

493—Florentine Walnut Dantesca Armchair of the Fifteenth Century

Curule chair shape, with incurved arms ending in lions' heads, turned rosette at intersection and shaped base rails. Leather seat, with loose velvet cushion, with back upholstered in red velvet finished with silk ball fringe.

From the Dal Zotto Collection, Venice.

494—Florentine Walnut Dantesca Chair of the Fifteenth Century

Curule chair shape, formed of four double curved legs and arms pivoted at the intersection so as to fold. Curved, voluted square arms and shaped base rails carved with paw feet. Back and seat of velvet.

495—Florentine Walnut Dantesca Chair of the Seventeenth Century

Curule-shaped, with curved voluted arms, carved rosette at intersection and straight shaped base rails. Front inlaid with quatrefoils of lighter-colored wood in "intarsia" fashion. Velvet back and leather seat finished with silk fringe.

From the W. Wilkins Collection, Florence.

495a—Florentine Walnut Savonarola Chair of the Sixteenth Century

Curule chair shape, formed of seven curved square standards pivoted at the intersection so as to close. Shaped adjustable back incised with circular medallion and bands of rosettes. Straight voluted arms and shaped seat front, incised with bands of rosettes. Straight base rails.

496—Venetian Walnut Settee of the Sixteenth Century

Open back, with head rail pierced and carved with scrolls and an escutcheon charged with the coat-of-arms of Pope Chigi, carved voluted arms on spirally twisted turned supports, deep front rail carved with scrolls and an escutcheon, and carved legs with voluted feet. Seat upholstered in velvet secured with brass-headed nails.

From the Dal Zotto Collection, Venice.

497—Pair of French Walnut Settees of the Eighteenth Century

Straight upholstered backs, with curved molded arms on turned tapering columnar supports, bowed seat fronts flanked by rosetted dies and turned, tapering, fluted legs. Backs, seats, sides and arms in yellow moiré silk as described in a letter from the Ministère du Mobilier de France. Loose seat cushions.

Length, 3 *feet* 6 *inches.*

Note: These settees were in the Palais du Louvre with an inventory number referred to in a letter from the Ministère du Mobilier de France, and were sold in 1870 by the Commune to aid in raising the war indemnity to Germany.

498—Florentine Table of the Late Sixteenth Century

Rectangular top, with molded edge, carved apron fitted with drawer, turned baluster-shaped legs, square molded rails and pear-shaped feet.

Height, 2 *feet* 8 *inches; length,* 3 *feet; width,* 1 *foot* 7½ *inches.*

499—Tuscan Walnut High-backed Box Chair of the Fifteenth Century

High straight back, with molded and modillioned cornice and plain frieze. Carved voluted and scrolled side brackets and molded and carved paneled back. Straight molded arms, with voluted and imbricated tops on voluted supports. Wooden seat hinged to form lid of box. Shaped front, molded base and sur-base with molded edge.

Height, 67¾ *inches.*

500—Florentine Walnut Cabinet of the Sixteenth Century

Rectangular shape. Top with molded edge, frieze fitted with drawer having swinging looped handle of bronze and flanked by voluted modillions. Hinged fall-down front paneled and carved with circular medallion enclosing a bust of the Virgin holding the Child Christ, surrounded by a band of guilloche patterning and flanked by shaped pilasters with fronts molded and carved with guilloche patterning. Interior fitted as a cabinet with eight drawers and compartment with hinged fall-down front, having paneled fronts and swinging looped handles of bronze. Molded base and paw feet.

Height, 27 *inches; width,* 27 *inches; depth,* 13 *inches.*

501—Lyonnais Gothic Oak "Charère" or Cathedra of the Fifteenth Century

900

Rectangular shape, with carved cornice and high back carved with panels of Renaissance arabesques of baskets of fruits, birds and festoons, flanked by pilasters with carved shafts. Straight arms with console brackets at sides and linen fold panel at back of seat which is hinged to form lid of box. Front carved with three panels of Gothic tracery and vases, sides in the linen fold panels enriched by carving.

Height, 6 feet 3 inches.

502—Tuscan Carved and Gilt Walnut Pedestals of the Sixteenth Century

720

Sgabello-shaped, with incurved tops carved with masks, shaped fronts carved with volutes, acanthus leaves, husk pendants and masks with paw feet. Completely gilt.

Height, 4 feet.

503—Pair of Venetian Painted Pedestals of the Seventeenth Century

560

Square tapering shape with molded cornices and bases. Painted, on three sides, in colors on cream-colored grounds with arabesques of masks, dogs, birds, quatrefoils, piping fauns, scrolled branches of leaves and circular medallions enclosing classic symbolic figures.

Height, 57½ inches; width, 15 inches.

From the old Simonetti Collection, Rome.

504—Tuscan (Arezzo) Walnut Cabinet of the Sixteenth Century

775

Rectangular shaped top, with molded dentelled edge. Apron fitted with two drawers with carved fronts and wooden knobs divided by acanthus-leaf carved brackets. Body with two hinged doors carved with lions' masks separated by carved panel and flanked by caryatids with Putti's heads. Molded carved base and paw feet.

Height, 4 feet 1 inch; width, 5 feet ¾ inch.

505—English Mahogany Cabinet of the Chippendale Period

Rectangular shape in two portions. Upper portion with molded broken pediment flanked by two figures of white glaze porcelain, arranged as cupboard with hinged glazed door. Lower portion as desk arranged with compartments and with sliding tambour front and pull-out writing slab. Below are a drawer with brass knob and a cupboard with sliding tambour front. On square tapering legs.

Height, 67 inches; width, 17 inches; depth, 11 inches.

506—French Inlaid Bois-de-rose Desk of the Louis XVI Period

Rectangular shape. Upper portion, with sliding front, fitted as desk with pull-out writing slab and steel safe with hinged door. Body with bowed front fitted with two drawers, shaped apron and square cabriole legs. Panels of bois-de-rose enclosed by inlaid lines of satinwood and colored woods and borders of rosewood.

Height, 45 inches; width, 39¼ inches; depth, 20½ inches.

507—French Inlaid Kingwood and Tulipwood Commode of the Eighteenth Century

Rectangular shape. Serpentine bomb-shaped front with white-veined red marble top having a molded edge. The body is fitted with two long and three short drawers having fronts inlaid with shaped panels surrounded by lines of satinwood on shaped bracket feet. Mounts, of gilt bronze, consist of scrolled looped handles with rococo scrolled plates and scrolled keyhole escutcheons, and pierced scrolled acanthus-leaf feet. Signed by the cabinet-maker, below marble top, "MONDON. M. E. (Maître Ebénsite)."

Height, 34½ inches; width, 21 inches; depth, 26 inches.

508—Set of Six Venetian Carved, Painted and Gilt Wood Chairs of the Eighteenth Century

High backs, with shaped side supports, gilt scrolled and acanthus-leaf carved crestings and vase-shaped splats painted with figures in the Watteau style. Straight shaped seat fronts, carved and gilt cabriole legs and spoon feet with turned side rails and stretchers. Seats upholstered and backs paneled with silk brocade in stripes of blue and rose-color. Frames painted on light green grounds with acanthus-leaf scrolls and panels of foliage pendants in gold.

509—Venetian Carved, Painted and Gilt Lit-du-jour of the Eighteenth Century

Rectangular shape. Curved headboard, carved with Greek wave border and fluted pilaster side supports. Sides and foot molded, beaded and carved with wave ornamentation and broken at the ends with panels carved with laurel-leaf sprays. Angle supports ending in bronze finials of scrolled vase form with flame terminations. Turned tapering and fluted legs. Painted in green and gilt. Upholstered in red silk damask.

Height, 35½ *inches; width,* 35¾ *inches; length,* 72½ *inches.*

510—French Parquetry Writing Table of the Eighteenth Century

Rectangular shape with serpentine front. Top, inlaid with blind-tooled dark green leather, shaped apron fitted with drawer and square cabriole legs having, at the knees and feet, pierced and scrolled gilt bronze mounts. Rising back, arranged with central open compartment having a drawer beneath and clock with Roman numerals above. On either side are cupboards with drawers beneath and hinged doors having fronts formed of false book-backs of tooled leather. Top of rising back and drawer front of light and dark wood parquetry inlaid in an imbricated patterning. Drawer knobs and keyhole escutcheons of gilt bronze.

Height, 43½ *inches; length,* 39 *inches; width,* 21 *inches.*

511—Venetian Painted Table of the Eighteenth Century

Rectangular shape. Top with molded gadrooned edge. Paneled apron, square tapering columnar legs with acanthus-leaf capitals, scrolled feet and curved molded cross stretchers with rectangular meeting block carved with acanthus-leaf, and with acanthus finial. Top painted with two seated female figures holding mirrors and oval escutcheons charged with coats-of-arms quartered with Austrian eagles and English lions and surmounted by royal crowns. Above are jeweled canopies and floral festoons. The figures are placed under round-arched pavilions supported by female caryatids having tapering terminations and with peacocks between, supported on scrolled and voluted bases. Gold background. Legs, aprons and stretchers painted and gilded.

Height, 28 *inches; length,* 42½ *inches; width,* 26 *inches.*

Note: This table was made and painted in Venice, in the eighteenth century, to the order of a noble English family.

512—French Mahogany and Bronze "Bonheur-du-jour" Desk of the Eighteenth Century

Rectangular shape, with rising back having a pierced bronze rail and fitted as cupboard with two hinged glazed doors and two drawers inlaid with bronze. Hinged writing flap with plain edge apron fitted with two drawers, the fronts inlaid with bronze on turned tapering legs.

Height, 3 feet 6 inches; width, 2 feet 9 inches; depth, 1 foot 6 inches.

513—Tuscan (Lucca) Walnut Table of the Seventeenth Century

Shaped top, with plain edge. Pedestal of four flat voluted and scrolled brackets with turned finials, meeting on octagonal center with turned finial and pendant. On cruciform base with turned finial and shaped and molded feet.

Height, 32½ inches; length, 36¼ inches; width, 20½ inches.

514—Florentine Walnut Hatrack of the Seventeenth Century

Rectangular shape, with molded, dentelled and egg-and-dart carved cornice. Frieze with four turned pegs separated by sunken patterns and voluted and scrolled apron. Voluted and scrolled side brackets.

Height, 13 inches; length, 33½ inches.

515—Venetian Painted Papier-maché and Wood Cradle of the Eighteenth Century

Oval basket of papier-maché with turned-over rim, the exterior painted in colors, on a white ground, with festoons of flowers and leaves, tied with knotted ribbons. On two shaped rockers of wood painted, in colors, on a white ground with floral bouquets surrounded by bands of gilding. Square longitudinal stretcher, painted with a floral meander.

Height, 26 inches; length, 38½ inches; width, 26 inches.

From the old Simonetti Collection, Rome.

516—Florentine Inlaid Walnut Table of the Sixteenth Century

Rectangular shape, top with molded and egg-and-dart carved edge, bordered with band of scrollings carved in low relief, and inlaid with ivory and colored woods in a pattern of branches of flowers and leaves, secured by knotted ribbon. Frieze carved, in relief, with scrolled acanthus leaves and shells and fitted with drawer, pierced apron carved as festoons of laurel and leaves, turned baluster-shaped legs, molded and bead-and-reel carved rails and turned pear-shaped feet.

Height, 31¾ inches; length, 35½ inches; width, 19 inches.

517—Florentine Inlaid Coffer Cabinet of the Late Sixteenth Century

Rectangular shape, inlaid with lines of ivory, the top and sides in the form of panels, the front in an interlaced strapwork design. Hinged fall front. Interior fitted as a cabinet with fifteen drawers and central compartment of small drawers with hinged door. Drawer fronts of ebony, with broken molded panels and silver swinging looped handles with pierced, masked and scrolled plates, two having scrolled and voluted brackets and cherubim. Door front, flanked by Corinthian columns with inlaid shafts, having a round-arched niche occupied by a silver statuette of Justice. Exterior mounted with gilt bronze keyhole escutcheon and strap latches modeled with Putti, masks and scrolls. Gilt bronze looped carrying handles.

Height, 16½ *inches; width,* 35¼ *inches; depth,* 14 *inches.*

Note: This coffer cabinet was in the collection of Cardinal Ricci of Rome and the metal work was attributed to Benvenuto Cellini.

518—Mantuan Walnut Sideboard, called "Amatorio," of the Early Sixteenth Century

Rectangular-shaped top with chamfered angles, with apron carved with rosettes. Body arranged as a cupboard with two hinged doors carved with trefoiled arches and enclosing figure of a youth in sixteenth century Italian costume. Angles carved with rosettes and the arms of the Dukes Visconti of Milan and Gonzaga of Mantua. Shaped apron and bracket feet.

Height, 3 *feet; width,* 5 *feet; depth,* 1 *foot* 9 *inches.*

Note: This excessively rare cabinet, of which there is only one example in the Museum of Mantua, was known as an "Amatorio" in reference to its being tendered by the bridegroom to his bride as a nuptial gift. The portrait of the groom is carved on the doors of this piece. This was made under Tyrolean influence, Mantua being close to the Tyrol. The remarkable patina is worthy of notice.

519—Florentine Walnut Cabinet of the Sixteenth Century

Semi-octagonal top, with molded fluted edge. Apron fitted with drawer with bronze knob, body arranged as a cupboard with hinged door having a molded rosette in center and flanked by six columnar pilasters. Molded base and paw feet.

Height, 2 *feet* 9½ *inches; width,* 3 *feet* 2 *inches; depth,* 1 *foot* 7½ *inches.*

From the Wilkins Collection, Florence.

French 9th Century

520—Venetian Inlaid Walnut Table of the Sixteenth Century

Rectangular top of ebonized walnut with plain edge, inlaid, in engraved ivory and mother-of-pearl, with panel enclosing figures of Flora and Ceres, signs of the Zodiac, baskets of fruits and foliage scrolls and surrounded by a border of oval and square medallions and vases of flowers and leaves. Supported by two spirally turned legs, inlaid with branches of flowers, on an oval stand inlaid with vases of floral and foliage scrollings and incurved bands. Six turned ball feet.

Height, 30½ *inches; length,* 23 *inches; width,* 11¼ *inches.*

E. Fetherston

521—French Oak Cabinet of the Lyonnais School of the Sixteenth Century

Rectangular top, with broken angles and molded edge. Body arranged as cupboard with three caryatid capitals and two hinged doors carved with terminal figures and scrolls, molded base and square pear-shaped feet.

Height, 2 *feet* 10½ *inches; width,* 3 *feet* 2¾ *inches; depth,* 1 *foot* 8½ *inches.*

L. Ricci

522—Tuscan Walnut Cabinet and Stand of the Sixteenth Century

Rectangular shape. Cabinet with molded cornice and hinged fall-down front with raised molded panel front, and fitted with two locks. The interior arranged with open compartments and two drawers with paneled fronts and wooden knobs. The stand with molded cornice, frieze paneled with false drawer fronts with wooden knobs and shaped apron. On turned tapering legs. The center section pulls out to form supports to fall front.

Height, 52½ *inches; width,* 51 *inches; depth,* 19½ *inches.*

Geo. Gray Barnard

523—Brescian Walnut Cabinet of the Sixteenth Century

Rectangular shaped top, with molded fluted edge. Frieze fitted with drawer with bust-carved handles. Body with hinged door with flat carved front and flanked by two flat carved panels. Sides and drawer front carved in a plaited strapwork design. Molded carved base and rectangular cushion feet.

Height, 3 *feet* 1½ *inches; width,* 3 *feet* 8½ *inches; depth,* 1 *foot* 10 *inches.*

524—Florentine Walnut and Iron Table of the Sixteenth Century

Circular shape. Top of walnut with molded edge. Tripod stand formed of three curved iron bars with strap-iron voluted stretchers meeting in the center.

Height, 2 feet 5 inches; length, 6 feet 5 inches; width, 3 feet 4 inches.

525—Tuscan Walnut Octagonal Table of the Sixteenth Century

Octagonal top, with molded and dentelled edge on spirally turned stem, triangular molded base and carved paw feet.

Height, 27½ inches; diameter, 18½ inches.

526—Tuscan Walnut Choir Stall of the Sixteenth Century

Rectangular shape. Shaped and carved head rail with carved and paneled back, voluted bracketed arms, dentelled seat front paneled below with shaped side brackets. At the sides, above, are carved panels and consoles, and below, pedestals with paneled and carved fronts. Broken molded base.

Height, 3 feet 8¼ inches; width, 3 feet 8½ inches; depth, 2 feet 9 inches.

527—Florentine Walnut Prie-Dieu Chair of the Fifteenth Century

Round-arched back, with leather-cornered head rail, curved molded arms, sides of crossed molded standards pivoted so as to fold, bracketed seat and rectangular kneeling rail. Seat and back in old leather.

From the Dal Zotto Collection, Venice.

528—Venetian Walnut Lectern of the Sixteenth Century

Sloping book rest with scrolled and voluted cresting, carved with interlaced band forming three circular medallions. Cylindrical standard carved with flutings, astragals, gadroons and acanthus leaves. Incurved triangular molded pedestal and ball feet.

Height, 5 feet 1½ inches.

529—North Italian Gothic Walnut Lectern of the Fourteenth Century

Sloping desk with center pierced and carved with a circular medallion of Gothic tracery and shield-shaped escutcheon flanked by linen-fold panels. Columnar standard, with octagonal shaft carved with spiral flutings and hexagonal base formed of six arched molded legs carved with scrolls and leaves and pointed feet.

Height, 67 inches.

Note: This is an unusual example of North Italian Gothic workmanship. The carving is exceptional and the whole object is distinguished by its delightful patina.

530—Florentine Turned Walnut Coat Stand of the Late Sixteenth Century

Turned baluster-shaped and cylindrical molded standard with turned vase-shaped finial and reeded circular base. At top four turned C-shaped projecting arms.

Height, 93 inches.

Note: So far as known, this is the only example of a standing hatrack made during the second half of the sixteenth century.

531—North Italian Walnut Candlestick of the Sixteenth Century

Baluster and vase-shaped standard, carved with flutings, gadroonings, guilloches and acanthus leaves and with three scrolled, voluted and acanthus-leaf carved brackets. Cylindrical candle-socket and tripod stand of three curved legs carved with eagles' heads, legs and claw feet.

Height, 66½ inches.

532—Tuscan Circular Dantesca Table of the Fifteenth Century

Circular top, with two hinged flaps and molded edge. Apron fitted with two drawers having molded paneled fronts and wooden knobs. Square double curved supports of Dantesca chair form, square rails and cross bases carved with paw terminations.

Height, 31½ inches; diameter, 53½ inches.

Note: This Dantesca table is so unusual in form as to almost warrant the owner's belief that it is the only one in existence.

533—Umbrian Walnut Cabinet of the Sixteenth Century

Rectangular top with molded edge, apron fitted with three drawers with carved fronts and wooden knobs. Body with two hinged doors with paneled fronts carved with voluted scrolls and rosettes and flanked by caryatids and carved pilasters. Sides carved with voluted scrolls and rosettes. Molded base and shaped bracket feet. Remarkably fine patina.

Height, 3 *feet* 10½ *inches; width,* 5 *feet; depth,* 1 *foot* 8 *inches.*

534—Tuscan Walnut Table of the Sixteenth Century

Octagonal top, with plain edge. Square tapering pedestal with incurved capital and sides broken with tapering fluted pilasters. Molded base and square molded feet.

Height, 31 *inches; diameter,* 46½ *inches.*

535—Umbrian Walnut Choir Stalls of the Early Fifteenth Century

Rectangular shape, with bracketed arms and legs carved with volutes and acanthus leaves, paneled backs, molded shaped head-rails, hinged seats and rectangular molded sub-base.

Height, 3 *feet* 7½ *inches; width,* 4 *feet* 4½ *inches.*

536—Tuscan Walnut Folding Bed of the Sixteenth Century

Rectangular-shaped top with molded edge, plain apron and hinged fall-down front forming bed. Molded plain plinth.

Height, 3 *feet* 3 *inches; width,* 3 *feet* 10 *inches; depth,* 2 *feet* 2 *inches.*

Note: This bed was used by the captain of the military guard of a great Palace.

537—Brescian Walnut Cabinet of the Sixteenth Century

Rectangular top, with molded and fluted edge. Apron fitted with five drawers with carved, scrolled and voluted fronts, wooden knobs and six carved brackets. Body arranged as a cupboard with three vertical panels carved with voluted scrollings and two hinged doors with wooden knobs. Molded and carved base and voluted bracket feet.

Height, 3 *feet* 7 *inches; width,* 5 *feet* 3 *inches.*

538—Florentine Painted Cabinet of the Sixteenth Century

Top with bowed front, incurved sides and molded edge. Body arranged as cupboard with two hinged doors, molded base and pear-shaped feet. Entirely painted, in colors on a light ground, with grotesqueries having as centers paneled niches with classic figures supported by masks and surrounded by birds, scrolls and half figures. Above, on apron, are egg-shaped escutcheons charged with coats-of-arms of the Medici family and of the City of Florence. The whole decorated under a Raphaelesque influence and suggested by the "Loggie" of the Vatican.

Height, 2 feet 9 inches; width, 3 feet 4 inches.

539—Florentine Walnut Cabinet of the Sixteenth Century

Rectangular-shaped top with molded edge, apron with drawer with carved front and knob, and body with hinged door carved with rosettes and flanked by caryatid pilasters. Sides carved with rosettes, gadrooned base and paw feet. Bronze-like patina.

Height, 3 feet 6 inches; width, 2 feet 11 inches; depth, 1 foot 10 inches.

540—French Gothic Oak Choir Stalls of the Fourteenth Century

Rectangular shape, molded and shaped head rail, with ends and central division curved, molded and carved with grotesque animals. Two hinged seats, with brackets beneath carved, one with a Flagellation, one with an Entombment. Above are panels carved with Gothic pointed arches and tracery, and below are linen-fold panels, the centers enriched, molded base and ball feet.

Height, 3 feet 9 inches; width, 4 feet 9 inches.

541—Venetian Ebony Cabinet Painted by Bassano (Jacopo da Ponte). Late Sixteenth Century

Ebony cabinet with domed top with hinged lid. Painted as to the inner surface, fall-down front painted with a rustic scene, with figures, cattle and dogs and a landscape with man on horseback in the distance. Interior fitted with nine drawers and central compartment with hinged door flanked by columnar pilasters. Drawers and door with fronts embroidered on silk with colored silks in designs of birds in scrolled panels and a tree. Stand of later date with turned tapering legs and curved cross stretchers.

Height, 4 feet 9 inches; width, 2 feet 6 inches; depth, 1 foot 5 inches.

542—Florentine Walnut Cabinet of the Sixteenth Century

Rectangular shape, with molded, carved and dentelled cornice supported by carved, voluted console brackets with beaded and tasseled pendants and carved pilasters. Arranged as a cupboard with two hinged doors, each with two beaded and carved panels. Carved, molded base and paw feet.

Height, 4 feet 5 inches; width, 3 feet 4 inches; depth, 2 feet.

Note: This beautifully proportioned small armoire, with its noticeable patina, came from the Marquis Montagliari's Collection, Florence.

543—Dutch Walnut Cabinet of the Late Sixteenth Century

In two portions. Upper portion with molded gadrooned cornice, goats' head brackets and imbricated frieze arranged as a cupboard with four caryatid pilasters resting on goats' head brackets and with three hinged doors with cruciform paneled fronts. Lower portion, with three pilasters carved with rosettes, voluted strapwork and flutings and decorated with applied spindles, arranged as a cupboard with two hinged doors with double cruciform paneled fronts. Carved plinth and straight square feet.

Height, 6 feet 3 inches; width, 5 feet 2 inches.

544—French "Acajou" Wood and Brass Fall-front Desk of the Eighteenth Century

Rectangular-shaped marble top, frieze fitted with a drawer inlaid with brass and with two brass swinging looped handles. Fall front with interior fitted as desk, three drawers below with brass swinging looped handles, plain plinth and pear-shaped feet.

Height, 4 feet 4 inches; width, 2 feet 8 inches; depth, 1 foot 2 inches.

Note: This desk is signed twice under the marble slab, "Lerpsher," and is also stamped with its number "F. 2640," in the Château d'Eu, whence it came. It was sold in 1870, by the Commune, to help defray the war indemnity to Germany.

545—Tuscan Walnut Cabinet of the Sixteenth Century

Rectangular-shaped top, with chamfered angles and molded carved edge. Apron fitted with two drawers, body arranged as cupboard, with two hinged doors having wooden knobs. Guilloche carved base and paw feet.

Height, 3 feet 6 inches; width, 5 feet 9 inches; depth, 2 feet 3 inches.

546—Lyonnais Walnut Cabinet of the Sixteenth Century

In two portions. Upper portion with molded, carved, dentelled cornice arranged as a cupboard with two hinged doors carved with masks and with three tapering fluted pilasters. Below are two drawers with carved paneled fronts. Open lower portion, supported by two tapering fluted and bulbous pilasters with back carved with two scrolled oval medallions and four fluted pilasters. Fluted plinth, carved molded base and ball feet.

Height, 4 *feet* 9 *inches; width,* 3 *feet* 5 *inches; depth,* 1 *foot* 6 *inches.*

547—Tuscan Walnut Writing Desk of the Sixteenth Century

Rectangular cabinet with molded cornice, plain frieze, three plain pilasters and two hinged doors. Stand with two tiers of drawers, one above and two below, supported by scrolled brackets. Side supports of square scrolled and voluted legs, with curved braces of knopped wrought-iron rods.

Height, 4 *feet* 11¾ *inches; width,* 4 *feet* 4 *inches.*

548—French Ebony Boule Bookcase of the Louis XIV Period

Rectangular-shaped top, with molded gilt bronze edge. Body arranged as a cupboard with hinged door paneled with open honeycomb diaper of gilt bronze and surrounded by scrolled Boule-work borders inlaid in brass on ebony, sides with panels of arabesques in Boule-work, straight apron and bracket feet inlaid in brass.

Height, 3 *feet* 5 *inches; width,* 2 *feet* 4 *inches; depth,* 1 *foot* 1 *inch.*

Note: In the interior of this bookcase is an oval copper tablet bearing an inscription which declares that "This little piece of furniture, already old," was given to M. Marigny, of Paris, by M. Merlin, "formerly with Monsieur," the brother of Louis XVI."

549—Tuscan Inlaid Walnut Cabinet of the Sixteenth Century

Rectangular-shaped top, with chamfered angles and molded dentelled edge. Apron fitted with four drawers with wooden knobs separated by die inlaid with a diamond with checkered border in light-colored and black woods. Body arranged as a cupboard with two hinged doors, the fronts inlaid with diamonds with barbers' pole patterned borders and flanked by vertical panels carved with twisted ribbons surmounted by inlaid diamonds. Angles paneled. Molded base.

Height, 4 *feet* 9 *inches; length,* 5 *feet* 7 *inches; width,* 1 *foot* 11 *inches.*

550—Tuscan Walnut Sideboard of the Sixteenth Century

Rectangular shaped top with molded edge surmounted by rectangular plate rest with molded base and paw feet. Body with hinged paneled doors flanked by vertical panels. Carved, above, with Putti's heads and stars. Molded base.

Height, 3 *feet* 10 *inches; width,* 6 *feet; depth,* 2 *feet* 8 *inches.*

551—Tuscan Walnut Cabinet of the Sixteenth Century

Rectangular-shaped top with molded and fluted edge, apron fitted with four drawers with bronze knobs, body arranged as a cupboard with two hinged doors carved with scrolls, separated by a panel carved with a scrolled oval escutcheon, charged with coat-of-arms of the family of Dante Alighieri, and flanked by plain panels and pilasters with shafts carved with horizontal corrugations and acanthus leaves, molded carved base and carved feet.

Height, 3 *feet* 7 *inches; length,* 5 *feet* 9 *inches; width,* 2 *feet* 3 *inches.*

Note: This very interesting cabinet is not only remarkable for its carving, patina and excellent preservation, but also for the fact that, so far as known, this is the only piece of furniture in existence which bears the arms of the greatest of Italian poets. Evidently it was made for one of his descendants.

552—Venetian Carved and Gilded Walnut Cassone of the Sixteenth Century by Jacopo Sansovino (1477-1569)

Rectangular shape. Hinged lid, with molded edge carved with imbrications. Front with three sunken molded panels, the center one occupied with a scrolled escutcheon and shell ornaments, the side ones with scrolled oval medallions enclosing the reclining figures of nude nymphs holding mirrors. These panels are surrounded by meander borders of vine leaves and are flanked by carved masks with double pendants of fruits and leaves. Shaped apron, carved with acanthus-leaf scrolls and a center shell, and pedestal feet carved with shells and volutes. Carving heightened by gilding. *Height,* 25 *inches; length,* 65 *inches; width,* 21½ *inches.*

553—Sienese Painted Wood Cassone of the Fifteenth Century

Rectangular hinged lid with chamfered edge and braces. Curved body and cross braces, with ends carved as lions. Painted in colors with octagonal medallions of figure subjects and with circular medallions with shields charged with coat-of-arms of the Sienese family for one of whose members the cassone was made, and studded with bronze bosses.

From the Dal Zotto Collection, Venice.

554—Florentine Painted Cassone of the Late Fifteenth Century

Rectangular-shaped hinged lid with molded edge, curved base. Shaped bracket feet and wrought-iron looped carrying handles. Painted, in colors, with a panel of figures in fifteenth century costumes flanked by panels of escutcheons charged with coats-of-arms supported by nude Putti.

Height, 2 feet 1½ inches; length, 4 feet 7 inches; width, 1 foot 8½ inches.

From the Dal Zotto Collection, Venice.

555—Venetian Painted Wood Cassone of the Early Fifteenth Century

Rectangular hinged lid with molded edge, frieze painted in colors with scrolls and curved body divided by six vertical ribs into five panels, four painted with scrolls and the center with an oval scrolled medallion with the haloed head of a Saint. Incurved base and carved feet.

From the Dal Zotto Collection, Venice.

556—Sienese Painted Walnut Cassone of the Early Fifteenth Century

Rectangular pointed hinged lid, molded base and bracket feet. Painted, in colors, with a rectangular panel of a subject of individual combats between men in fifteenth century costumes. In the center are two warriors protecting themselves with bucklers, on their right two men fighting with drawn swords, and on the left the figure of a fallen combatant with another bending over him.

Height, 2 feet 1½ inches; length, 4 feet 7 inches; width, 1 foot 9½ inches.

557—Florentine Cassone of the Sixteenth Century

Rectangular shape. Domed molded and scroll-carved hinged lid, with edge carved with imbrications. Front divided into three panels surrounded by raised and carved moldings, the center one occupied by carving of oval scrolled escutcheon supported by Putti and flanked by festoons of fruit and leaves, masks and scrolled ribbons, the side ones by female sphinx heads with voluted and scrolled terminations. At either side are caryatid pilasters with satyrs' heads, square tapering shafts with fruit festoons and acanthus-leaf carved feet. Ends with molded panels enclosing oval scrolled medallions. Gadrooned base and acanthus-leaf carved paw feet.

Height, 35½ inches; length, 62½ inches; width, 22 inches.

558—Florentine Walnut Cassone Designed by Michel Angelo. Sixteenth Century

Rectangular domed and molded hinged lid with edge carved with leaves, frieze carved with diapery festoons, rosettes and masks. Carved body with female caryatids, female torsi at the front angles, scrolled acanthus leaves at the rear angles and the front divided into three panels by female caryatids corresponding to those at the angles. In the center panel is carved a scrolled oval escutcheon surmounted by an angel; in the left-hand panel is the figure of a youth attacking a winged gryphon with bow and arrow; in that on the right a bearded man reclining with standing figures around him. Scrolled and voluted apron and paw feet.

Height, 3 feet 10¾ inches; length, 5 feet 1 inch; width, 1 foot 11½ inches.

Note: This cassone is confidently said to have been designed after the cartoons of Michelangelo Buonarrotti.

559—Florentine Ivory and Ebonized Cabinet of the Late Sixteenth Century

Rectangular shape, in two portions. Upper portion divided vertically into three sections. The center has a round arch with molded cornice, frieze paneled with ivory, carved and pierced in a design of scrollings, and a cresting of ivory carved as a scrolled escutcheon charged with a coat-of-arms and supported by dragons. It is arranged as a cupboard with six drawers having paneled fronts and ivory knobs. Hinged door with round top and raised molded panel enclosing the figure of a nymph under a canopy with eagle finial and festoons of drapery and musical trophies. On either side are cupboards with hinged doors having octagonal sunken molded panels enclosing carved ivory figures of flying Amorini bearing flowers. These doors are surrounded by panels of ivory pierced and carved with arabesques of scrolls, tablets and figures. Above are escutcheons supported by sphinxes and circular portrait medallions and below are three drawers, with fronts paneled with pierced and carved ivory. Lower portion, with apron fitted with a drawer with paneled front, having in the center animals with scrolled terminations, and, at the sides, heads with voluted scrolls and festooned masks, arranged as a cupboard with two hinged doors having broken paneled fronts and circular medallions enclosing groups of youthful Bacchantes. At the sides are panels of ivory, pierced and carved in arabesque patterns. Molded base and block feet.

Height, 83 inches; width, 46 inches; depth, 19½ inches.

560—Ligurian Walnut Cabinet of the Sixteenth Century

In two portions. Upper portion with molded broken cornice and plain frieze arranged as a cupboard with two hinged doors carved, in low relief, with scrolls and oval medallions and three caryatid pilasters. The lower portion is treated to correspond almost exactly with the upper. Plinth fitted with drawers, molded base and circular cushion feet.

Height, 6 feet 9 inches; width, 4 feet 3 inches; depth, 2 feet 1 inch.

561—French Walnut Cabinet by Jean Goujon. Sixteenth Century

In two portions. Upper portion with pierced cresting carved with broken pediment niche enclosing a figure and supported by scrolls, flowers and seated figures, carved frieze and body with hinged doors flanked by fluted Corinthian columns and carved with figures in the center, birds and festoons above and cherubim and festoons below. Lower portion with carved paneled drawer, two hinged doors carved with scrolls and oval escutcheons and flanked by caryatid pilasters. Molded base and circular cushion feet. Carved by Jean Goujon (16th century).

Height, 7 feet 11 inches; width, 4 feet 4 inches; depth, 2 feet 1 inch.

562—Avignon Gothic Oak Cabinet of the Early Fifteenth Century

Rectangular-shaped top, with molded edge. Body divided horizontally into two cupboards, each with two hinged doors, the horizontal stiles carved in flat relief with twisted ribbon. The panels above are painted with panels of standing female saints by a painter of the great Avignon primitive school of the fifteenth century, those below carved with linen-fold panels. Wrought-iron bolts. Square legs. Light patina.

Height, 5 feet 9½ inches; width, 3 feet 3½ inches; depth, 1 foot 6 inches.

Note: This example came from a demolished church in Chambéry.

563—Ligurian Walnut Cabinet of the Sixteenth Century

In two portions. Upper portion with molded cornice supported by acanthus-leaf brackets and carved frieze, arranged as a cupboard above with three carved, vertical panels and two hinged paneled doors carved with figures of warriors. Below are two drawers with fronts carved with figures. Lower portion with apron carved with festoons and with acanthus-leaf brackets arranged as a cupboard with three carved vertical panels and two hinged paneled doors carved with warriors and with the inscriptions "Vespasianus Augustus" and "Claudius Cæsar" above. Molded base and shell-carved feet.

Height, 5 feet 9½ inches; width, 3 feet 8½ inches; depth, 1 foot 8 inches.

564—Tuscan Walnut Cupboard of the Sixteenth Century

Rectangular shape. Molded and dentelled cornice, carved with egg-and-dart and acanthus-leaf ornamentations, bowed frieze carved with masks and floral meander. Body arranged as a cupboard with two shelves and two hinged doors, the fronts having double panels surrounded by bead-and-reel and leaf-carved moldings, the angles carved with voluted acanthus leaves, flanked by Ionic pilasters with carved and molded paneled shafts and molded bases. Plinth fitted with three drawers, with carved and molded paneled fronts, separated by voluted brackets. Carved and molded base and carved paw feet.

Height, 6 feet 2 inches; width, 4 feet 6 inches; depth, 1 foot 10 inches.

565—Tuscan Walnut Cabinet of the Sixteenth Century

Rectangular shape, in two portions. Upper portion with cresting carved and pierced in a design of a knight on horseback surrounded by voluted acanthus-leaf scrolls, molded cornice, and plain frieze, arranged as a cabinet with fifteen drawers, having paneled fronts and a central compartment with hinged door. This cupboard is enclosed by two hinged doors having fronts with double panels surrounded by raised moldings and enclosing broken angled inner panels, and with sides carved with standing Putti on molded brackets with festooned drapery and fruit terminations. Lower portion arranged as cupboard with two hinged doors having paneled fronts matching those above and sides carved with acanthus-leaf quatrefoils, drapery, festoons and fruits.

Height, 95 inches; width, 50 inches; depth, 20 inches.

566—Florentine Walnut Bookcase of the Sixteenth Century

Rectangular shape, with cresting carved with oval medallion supported by two gryphons and scrolled leaves, carved cornice and frieze supported by console brackets and pilasters with carved shafts. Base carved with scrolls and wreath enclosing oval escutcheon charged with a coat-of-arms; guilloche carved base. Iron doors gilt and wrought in a diapered design. Carving heightened by gilding. Interior with two shelves lined with red silk damask.

Height, 9 feet 10 inches; width, 6 feet 7 inches.

Note: This extremely rare and unusual example came from the old Simonetti Collection, Rome.

567—Pair of Tuscan Walnut Bookcases of the Sixteenth Century

Rectangular shape, in two portions. Upper portion open with round-arched tops, molded cornices and paneled pilaster fitted with seven shelves with molded fronts. Lower portion arranged as cupboards with hinged molded paneled doors, flanked by paneled pilasters. Molded block feet. Bronze hinges and shaped keyhole escutcheons.

Height, 103 *inches; width,* 28 *inches; depth,* 13 *inches.*

568—Italian Inlaid Walnut Panca of the Sixteenth Century

Rectangular shape. Molded and dentelled cornice and frieze with triglyphs, separated by turned rosettes and inlaid star medallions. Back with four panels inlaid, in ivory, ebony and colored woods with coats-of-arms, one of them that of the Royal family of Savoy. Four hinged seats with flat shaped arms supported by brackets and square spreading columns on stepped bases and below four shaped brackets and molded pedestal base.

Height, 5 *feet* 9 *inches; width,* 7 *feet* 9 *inches; depth,* 1 *foot* 6½ *inches.*

569—Tuscan Gothic Walnut Choir Stalls of the Early Fifteenth Century

Rectangular shape, incurved head-rails and arms with ball finials, paneled backs, hinged seats and square columnar legs.

Height, 3 *feet* 3 *inches; length,* 9 *feet* 9 *inches; depth,* 1 *foot* 9 *inches.*

570—Tuscan Gothic Walnut Choir Stalls of the Early Fifteenth Century

Similar to the preceding.

Height, 3 *feet* 3 *inches; length,* 9 *feet* 9 *inches; depth,* 1 *foot* 9 *inches.*

570a—Tuscan Gothic Walnut Choir Stalls of the Early Fifteenth Century

Similar to the preceding.

Height, 3 *feet* 3 *inches; length,* 9 *feet* 9 *inches; depth,* 1 *foot* 9 *inches.*

571—Pair of Florentine Walnut Benches of the Sixteenth Century

Rectangular shape. Straight broken molded cornices and plain friezes. Open backs on turned vase and baluster-shaped spindles, fluted, astragalled and carved with acanthus leaves on rosetted bases. These are divided by paneled pilasters carved with guilloche patterning and flanked by pilasters carved with coats-of-arms, and winged female sphinxes terminating in volutes. Straight seat fronts with molded edges supported on four scrolled and voluted bracket legs carved with guilloches in front. Molded bases.

572—Florentine Walnut Sideboard of the Sixteenth Century

Rectangular-shaped top with molded edge, fluted frieze fitted with three drawers with bronze looped handles, separated by acanthus-leaf consoles. Body with four fluted, astragalled and voluted capital pilasters, arranged as a cupboard with three hinged doors with bronze looped handles. Curved gadrooned plinth and molded base. In a remarkable state of preservation, with a fine light patina.

Height, 3 *feet* 10 *inches; length*, 8 *feet* ½ *inch; depth*, 2 *feet*.

573—Florentine Walnut Choir Stalls of the Sixteenth Century

In three portions. Center portion with pointed molded pediment and dentelled cornice, carved frieze and back divided into three panels with raised moldings and carved above with mask shells and husk festoons and pendants by four pilasters, two carved with caryatids and two with plain shafts. Wooden seat supported by shaped brackets. The side portions correspond, except that the frieze is plain and the panels are carved with masks and husk festoons.

Height of central part, 10 *feet* 1 *inch; of side parts*, 6 *feet* 7 *inches.*
Width of central part, 8 *feet; of side parts*, 7 *feet* 7 *inches.*

From the old Simonetti Collection, Rome.

574—Florentine Walnut Four-post Bed of the Sixteenth Century

Shaped headboard carved with oval escutcheon charged with a coat-of-arms and flanked by voluted imbricated scrolls, molded and carved cornice and voluted side brackets. Turned posts with turned vase-shaped finials. Acanthus-leaf carved sides and end, with fluted bulbous legs and rectangular molded and carved feet.

Height, 5 *feet* 5 *inches; width*, 5 *feet* 6 *inches.*

575—Florentine Walnut Four-post Bed of the Sixteenth Century

Cylindrical posts with spirally fluted and molded shafts, carved with shells, capitals carved with voluted masks and finials carved as vases of fruits and leaves. Pear-shaped legs, carved with acanthus leaves, and headboard with cresting pierced and carved in a design of a central escutcheon flanked by birds, cornucopiæ of fruits and voluted scrolls.

Height, 71½ inches; length, 83 inches; width, 62½ inches.

576—Porta Santa Marble Mantel and Carved and Gilt Wood Over-mantel of the Eighteenth Century

Molded mantel of red, white and black veined Sicilian marble, with square scrolled side brackets of carved and gilt wood. Over-mantel in two portions. Lower portion formed as a mirror in three divisions of original glass, flanked by paneled pilasters carved with heads of Putti and floral pendants and having above a molded and carved cornice with arched center surmounted by a female head and scrolled acanthus leaves. Upper portion formed of an oval molded and carved frame enclosing a portrait, painted by an artist of the French school of the eighteenth century, of Vittorio Amadeo II of Savoy, shown as a young man, in three-quarter view, in a complete suit of armor, with fair hair and lace and cambric Steenkirk, holding a marshal's baton in his right hand. The frame is supported by voluted scrolls and Amorini and surmounted by a heart-shaped scroll of acanthus leaves enclosing the monogram "V.A." and hung with pendants of flowers and acanthus leaves. Above all is the royal Savoy crown.

Height, 13 feet 1 inch; width, 7 feet 7 inches.

From the old Simonetti Collection, Rome.

Note: This mantel formerly formed a portion of the interior fittings of the King's palace and was purchased many years ago at the sale of the collection of the Duc d'Aosta in Turin.

577—Venetian Room Frieze Painted by Marcello Frigolino. Sixteenth Century

Rectangular shape. Painted, in colors, on a light ground, with arabesques of *grotesche*, including seated Amorini, animals with women's breasts and faces, winged sea monsters, birds, festoons, winged hour-glasses on standards and circular medallions supported by Amorini and enclosing escutcheons charged with coats-of-arms.

Height, 3 feet 2 inches; length, 91 feet 4 inches.

From the Dal Zotto Collection, Venice.

578—Tuscan Walnut Door Architrave of the Late Sixteenth Century

Round-arched pediment, with molded and modillioned broken cornice, paneled tympanum, columnar pilasters with voluted composite capitals, spirally twisted shafts, paneled pedestals and voluted console side brackets.

Height, 8 *feet* 7½ *inches; width,* 5 *feet* 8 *inches.*

From the Dal Zotto Collection, Venice.

579—Venetian Carved, Painted and Gilt Wooden Door of the Sixteenth Century

Rectangular door, diapered in a diamond pattern with applied raised gilt moldings, enclosing gilded raised quatrefoil rosettes of acanthus leaves, the alternate diamonds painted, on a green ground, with varicolored groups of roses. Architrave of gilt wood carved in a pattern of Putti and husk pendants. Wrought-iron swinging looped handle.

Height of door, 77 *inches; width of door,* 38½ *inches.*

From the old Simonetti Collection, Rome.

580—Tuscan Painted Wood Door Architrave of the Early Sixteenth Century

Rectangular shape with molded and dentelled cornice frieze, painted, in distemper monotint on a blue ground, with three circular portrait medallions, festoons of fruit, shell and scrolled ribbons. Supported by two pilasters with capitals painted with cornucopiæ and shafts painted with candelabra ornamentation of flaming urns, gryphons, cornucopiæ, pointed-leaf festoons and scrolled ribbons.

Height, 112 *inches; width,* 83 *inches.*

From the old Simonetti Collection, Rome.

581—Venetian Walnut Door Architrave of the Sixteenth Century

Molded and dentelled broken cornice, supported by pilasters carved with Putti's heads and drapery pendants, plinths carved with rectangular medallions and molded bases.

From the Dal Zotto Collection, Venice.

582—Venetian Walnut Door Architrave of the Sixteenth Century

Similar to the preceding, but with inner round arch with carved scrollings in spandrels and supported by pilasters carved with Putti's heads, rosettes and rectangular panels.

From the Dal Zotto Collection, Venice.

583—A Corner of the Medici Library from the Medicean Palace of Marradi. Sixteenth Century

Room fitted with carved and molded walnut cupboards, drawers, pigeonholes and enclosed desks with seats. Paneled cupboard, hinged doors with wooden knobs carved with scrolled acanthus-leaf medallions, and pilasters with scrolled leaf and fruit pendants. Drawers with carved aprons and pigeonholes, and drawers, with wooden knobs, separated by carved and molded brackets. Paneled walnut ceiling with molded ribs, fitted with hinged trapdoor and with central panel painted, on canvas, with an escutcheon charged with the Medici coat-of-arms and surrounded by Amorini and scrolls. Remarkable for its fine patina. .

About 10 *feet square.*

Note: This library, which formed one of the most interesting features of the Medicean Palace of Marradi, within a few miles of Florence, was removed bodily and has been set up in exact conformity with its original appearance. Thus there is offered the unusual opportunity of acquiring a small room entirely finished and carved by workmen of the best period of the Italian Renaissance.

584—The Henri Quatre Dining-room from the Château de Rosny

This room has been transported bodily from the château and is offered in its integrity as it was seen by numerous visitors to the Château in the time of the Lebaudys. About one hundred years ago it was repaired by the Comte la Marois, but Signor Tolentino has removed, as far as possible and in accord with his knowledge, practically all the insignificant details and the trim that did not seem to belong to the original room. What is now offered consists of the crowning glory of the Château, the chimneypiece of old oak, with its exquisitely carved frieze and side supports; the richly carved sideboard, with its shelf for silverware and dishes; the "Bahut," the "Lavabo," of Royal marble, two canopied thrones, two benches, eight suits of armor, two armored wooden horses, two small bronze chandeliers, two iron andirons and an iron fire-screen.

[*Continued*

[No. 584—*Continued*

The other objects shown in the room are catalogued and sold separately. The ceiling, a simple affair of plain beams, was not deemed worthy of removal.

The Henri Quatre Dining-room of the Château de Rosny, which Signor Tolentino has secured in its entirety, with all its furniture and armored figures, was one of the most celebrated examples in France of Renaissance art. The history of the Château begins as far back as the middle of the eleventh century (1070), when Raoul de Meauvoisin began the long and brilliant line of "Seigneurs barons" of Rosny. In 1360 Amaury Mauvoisin, sixteenth Seigneur de Rosny, became the owner of the Château by the death of his brother, Guy the Fifth. For centuries the place met with varying fortunes, until in 1529 Jean IV of Béthune became its owner through his marriage with the daughter of the eighteenth Seigneur de Rosny. It passed in 1554 to his son, Francis, and in 1602 Maximilian I of Béthune, Duke of Sully, the son of Francis, who had become Henry IV's minister, built the actual Château, the old home having been burnt by the English in 1435. Until 1718 the Seigneurie de Rosny remained in the family of the Dukes of Sully, when Maximilian VI, the last of the Dukes, sold it to Count Francis Oliver of Senozan, who, dying in 1736, left all his possessions to his niece, Countess of Talleyrand-Périgord, Count Joseph-Archambaud becoming Marquis de Rosny in 1779. From Count Talleyrand-Périgord, Duc de Dino, who inherited Rosny at his father's death in 1805, it eventually came into the possession of the Duchesse de Berry, who built the two present wings and spent large sums on the decoration of the interior. Following her exile for political reasons in 1830, she disposed of the Château, which was later acquired by the Comte de la Marois, son of the famous General of that name. He added to its glories, but in 1869 sold it to M. Jean-Gustave Lebaudy, one of the most celebrated of sugar "kings." At the death of his widow, Mrs. Jean-Gustave Lebaudy, the Château, so pleasantly situated on the banks of the Seine, became the property of M. Paul and then of M. Jean Lebaudy. The eccentric career of "The Emperor of Sahara" need not be dwelt upon Suffice it to say that, at his death at the hands of his wife on Long Island, the famous Henri Quatre Dining-room came into the possession of Signor Tolentino, who now offers it to the American public.

In 1907 there was published in Paris a monumental work, elaborately illustrated, and written by M. Marcel Fouquier, entitled "Les Grands Châteaux de France." In the first volume of this work much space is devoted to the Château de Rosny. After a brief history of the place, attention is devoted to its exterior appearance. "The Château," says the author, "so imposing in its harmonious simplicity, was conceived in the beautiful, sober and correct style which prevailed during the reign of Louis XIII, by whose name it is known. Large dry moats surround the Château, over which two drawbridges place one in touch with the Park." He then describes the great Salon of the Duchesse de Berry, usually known as the "Salon jaune," from the prevailing color of its hangings and decorations.

From the "Salon jaune," he continues, "one enters the great dining-room, the most interesting feature of the Château de Rosny.

"Without warning," says M. Fouquier, "one comes into the period of the Renaissance and experiences to the utmost the seignorial magnificence of the age of Sully.

"This beautiful room, with its monumental chimneypiece, its knights in 'cap au pied' suits of armor, who are ranged like visions of a distant age along walls hung with precious stuffs, with its ancient cupboards, its sideboards covered with carvings, this room excites a lively admiration.

"The superb chimneypiece in carved oak, facing the door, is an example of the greatest beauty, due to its exquisite workmanship as well as to the originality of the subjects which are represented."

Not here

585—Four Panels of French Painted Room by Jean Bérain le Jeune (1674-1726). Eighteenth Century

Rectangular shape. Two horizontal and two vertical panels, one narrow and one wide, painted, in distemper, the narrow vertical panel with a panel occupied by a spirally twisted column surmounted by eagles, with two figures in eighteenth century costume walking the tight rope and two figures lying on their backs on curved rods below. Horizontal panels painted with arabesques and grotesqueries, including a nymph seated on a throne, a lion, a leopard, wolves and birds, figures of satyrs, birds, festoons, baskets of fruits and flowers, scrolls and interlacements. All four surrounded by borders of scrolled panels of flowers, volutes and shells, with shaped panels below of flowers and leaves and voluted console brackets.

FIFTH AFTERNOON'S SALE

MONDAY, APRIL 26, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

587—VENETIAN VELVET POUCH OF THE SEVENTEENTH CENTURY

Bourse-shaped. Crimson velvet with square pointed sides paneled with steel borders enclosing stems of pointed leaves. Molded steel base and silk drawing strings.

Height, 10½ *inches; width,* 6 *inches.*

588—VENETIAN VELVET POUCH OF THE SIXTEENTH CENTURY

Spade-shaped, with silken draw-strings, silk and silver thread tassels at the angles, an inner border of silver lace and an outer border of gold galloon.

Height, 17 *inches; width,* 13 *inches.*

589—VENETIAN VELVET POUCH OF THE SIXTEENTH CENTURY

Bourse-shaped. Crimson velvet, finished with band of reticulated gold thread galloon, plaited gold cords and silk and gold thread fringe.

Height, 17 *inches; width,* 15 *inches.*

590—FLORENTINE SILK POUCH OF THE SEVENTEENTH CENTURY

Rectangular shape, with annular opening. Rose-colored silk appliqué-embroidered, with white silk braid, in a pattern of voluted panels with curved angles. Borders of white silk cord, large tassels and fringe.

Height, 21 *inches; width,* 13 *inches.*

591—Italian Embroidered Velvet Pouch of the Early Seventeenth Century

Triangular-shaped. Blue velvet, embroidered in gold bullion thread in a raised pattern of scrolls, leaves and flowers. Finished with gold tassels and fringe.

Height, 18 inches; width, 27 inches.

592—Italian Velvet Cushion of the Seventeenth Century

Rectangular shape. Covered with purple velvet. Finished with silver lace.

Height, 14 inches; width, 14 inches.

593—Florentine Embroidered Silk Cushion of the Sixteenth Century

Rectangular shape. Covered with rose-colored silk embroidered, with silver thread, in a pattern of scrolled branches of pointed leaves, pomegranate-shaped medallions and flowers. Finished with silver lace.

Height, 11½ inches; width, 18½ inches.

594—Florentine Embroidered Velvet Cushion of the Seventeenth Century

Rectangular shape. Covered with crimson velvet, embroidered in gold bullion thread and silk, in relief, with scrolls and pointed leaves.

Height, 13 inches; width, 16 inches.

595—Venetian Embroidered Velvet Panel of the Sixteenth Century

Rectangular shape. Crimson Genoese velvet, embroidered in gold bullion thread with scrolls, cornucopiæ and a central medallion. Finished with gold fringe.

Height, 20 inches; length, 92 inches.

596—Florentine Embroidered Silk Cushion of the Sixteenth Century

Rectangular shape. Covered with salmon-pink silk embroidered, with silver thread, in a pattern of scrolls, flowers, serrated leaves and pomegranate-shaped floral medallions. Finished with silver thread fringe.

Height, 11½ inches; width, 20 inches.

597—Pair of Venetian Embroidered Silk Cushions of the Seventeenth Century

Rectangular shape. Covered with crimson silk appliqué-embroidered, in yellow silk, with oval scrolled medallions surrounded by *grotesche* scrolls.

Height, 16 *inches; width*, 20½ *inches.*

598—Pair of Venetian Embroidered Silk Cushions of the Seventeenth Century

Similar to the preceding.

Height, 16 *inches; width*, 20½ *inches.*

599—Pair of Venetian Silk-embroidered Cushions of the Seventeenth Century

Rectangular shape. Covered with crimson silk appliqué-embroidered, in yellow silk, with vases, birds and gryphons with scrolled tails.

Height, 17 *inches; width*, 20½ *inches.*

600—Florentine Embroidered Velvet Cushion of the Sixteenth Century

Rectangular shape. Crimson velvet appliqué-embroidered, in green silks, with a wreath of leaves.

Height, 21 *inches; width*, 16 *inches.*

601—Pair of Genoese Cut-velvet Cushions of the Sixteenth Century

Rectangular shape, with indented corners. Covered with green velvet, cut in a pattern of interlacements and scrolls.

Height, 1 *foot* 4 *inches; width*, 1 *foot* 11 *inches.*

602—Venetian Embroidered Velvet Cushion of the Seventeenth Century

Rectangular shape covered with amber-colored velvet embroidered, in white silk, with a pattern of rosetted interlacements enclosing palmette-shaped figures and supporting rectangular lappets. Finished with silk fringe.

Height, 19 *inches; width*, 22½ *inches.*

603—Set of Three Venetian Embroidered Velvet Cushions of the Seventeenth Century

Rectangular shape. Covered in dark purple velvet embroidered, in silver bullion thread, with heart-shaped medallions and scrolls.

Heights, 14 *inches and* 13 *inches; width,* 23 *inches and* 20 *inches.*

604—Genoese Velvet Cushion of the Sixteenth Century

Rectangular shape. Covered with purple velvet.

Height, 1 *foot* 5 *inches; width,* 1 *foot* 9 *inches.*

605—Genoese Velvet Cushion of the Sixteenth Century

Rectangular shape. Covered with dark green velvet and finished with gold bullion fringe and tassels.

Height, 19 *inches; width,* 21 *inches.*

606—Genoese Velvet Cushion of the Sixteenth Century

Rectangular shape. Covered with plain green velvet bordered with gold galloon and finished with gold tassels.

Height, 20 *inches; width,* 22 *inches.*

607—Genoese Velvet Cushion of the Seventeenth Century

Rectangular shape. Covered with plain blue velvet bordered with crimson velvet and finished with silver lace.

Height, 18 *inches; width,* 22 *inches.*

608—Set of Four Cut Genoese Velvet Cushion Covers of the Sixteenth Century

Rectangular shape. Amber-colored velvet, cut in a diapered pattern and bordered with crimson velvet.

Heights, 17 *and* 14 *inches; lengths,* 24 *and* 22 *inches.*

609—Two Italian Silk Damask Cushions of the Seventeenth Century

Rectangular shape. Covered with rose-colored silk damask woven in a pattern of scrolled leaves and flowers.

Heights, 20 *and* 17 *inches; widths,* 23 *and* 20 *inches.*

610—Genoese Velvet Settee Cushion of the Sixteenth Century

Rectangular shape. Covered with purple velvet finished with a central band of gold galloon.

Height, 1 *foot* 5 *inches; length,* 3 *feet* 4 *inches.*

611—Venetian Point Lace Collar and Cuffs of the Sixteenth Century

Semicircular collar and rectangular cuffs. Venetian "roselline" or "rose-point" lace of fine linen thread worked in a diapered pattern with Vandyked border.

Length, 40 *inches; depth,* 8½ *inches.*

Note: This is a very remarkable example of Venetian point lace.

612—Florentine Embroidered Silk Umbrella of the Sixteenth Century

Umbrella covered with white silk embroidered with flowers in colored silks and gold and silver thread finished with tasseled fringe. Stick wound with white silk embroidered to match.

Length, 49 *inches.*

613—Pair of Genoese Jardinière Velvet Cushion Covers of the Late Seventeenth Century

Rectangular shape. Varicolored velvet cut, on a cream-colored ground in a design of vases of flowers, floral festoons and branches of flowers and leaves. Finished with silk braid and frilling.

Height, 22½ *inches; width,* 25½ *inches.*

614—French Cut "Frisé" Velvet Table Cover of the Pompadour Period

Rectangular shape. Light rose-colored velvet, cut in a pattern of meander stripes and floral sprays piqués with white silk. Finished with silver lace.

Height, 1 *foot* 6 *inches; width,* 1 *foot* 8 *inches.*

615—Genoese Cut-velvet Table Cover of the Early Sixteenth Century

Rectangular shape. Purple velvet, cut in a pattern of a diamond leaf diaper and bordered with silver galloon.

Height, 16 *inches; width,* 21 *inches.*

616—Genoese Embroidered Velvet Small Table Cover of the Late Seventeenth Century

Rectangular shape. Dark blue velvet, embroidered in silver with a central wreath enclosing a star and a scrolled pomegranate border.

Height, 1 *foot* 10 *inches; width*, 1 *foot* 10 *inches.*

617—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Center with green velvet panel cut in a diaper of cruciform and octagonal figures bordered by panels of rose-colored velvet and finished with green silk fringe.

Height, 18 *inches; width*, 22 *inches.*

618—Pair of Genoese Jardinière Velvet Cushion Covers of the Late Seventeenth Century

Similar to No. 613.

Height, 22½ *inches; width*, 25½ *inches.*

619—Pair of Genoese Jardinière Velvet Cushion Covers of the Late Seventeenth Century

Similar to No. 613.

Height, 22½ *inches; width*, 25½ *inches.*

620—Genoese Velvet Small Table Cover of the Sixteenth Century

Rectangular shape. Gold-colored velvet center and salmon-colored velvet border, finished with silver braid and gold lace.

Height, 1 *foot* 11 *inches; width*, 2 *feet.*

621—Genoese Cut-velvet Small Table Cover of the Late Fifteenth Century

Rectangular shape, with rounded corners. Olive-green velvet, cut in a pomegranate diaper design.

Height, 21 *inches; width*, 19 *inches.*

622—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Centers with brown velvet panel cut in a diaper of cruciform and octagonal figures bordered by panels of red velvet and finished with red silk fringe.

Height, 20 *inches; width*, 22 *inches.*

623—French Cut-velvet Table Cover of the Pompadour Period

Rectangular shape. Sapphire-blue velvet cut, on a rose-colored ground, with scrolled leaves and flowers and diapers. Finished with silver braid.

Height, 1 foot 10 inches; width, 2 feet.

624—Italian Hungary-point Table Cover of the Seventeenth Century

Rectangular shape. Embroidered, in colors, on brown and green grounds with scrolls of volutes, acanthus leaves and fruits, enclosing medallions of acanthus-leaf wreaths and sprays of roses and lilies. Finished with silk braid and silk and gold thread fringe.

Height, 22 inches; width, 23 inches.

625—Genoese Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Green velvet, cut in a pattern of double voluted floral scrolls on a gold ground. Finished with gold thread fringe.

Height, 13 inches; width, 32 inches.

626—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Covered with blue velvet, cut in a diaper of voluted triangular scrolls. Finished with silk galloon.

Height, 20 inches; width, 30 inches.

627—Genoese Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Ruby velvet, cut in a pattern of diamond medallions formed by bands of rosettes enclosing floral sprays. Finished with silk fringe.

Height, 22 inches; width, 32½ inches.

628—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Blue velvet, cut on a cream-colored ground, with a diaper of zigzags and diamonds.

629—Italian Embroidered Velvet Table Cover of the Seventeenth Century

Rectangular shape. Appliqué-embroidered, in silk and gold bullion thread, on a velvet ground with C-scrolls, rococo scrollings and interlacements. Finished with silk fringe.

630—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Lilac-colored velvet, cut, on a cream-colored ground, with a diaper of floral sprays and rectangular medallions.

Height, 3 *feet* 3 *inches; width,* 1 *foot* 8 *inches.*

631—Italian Velvet Table Cover of the Sixteenth Century

Rectangular shape. Dark green velvet, paneled and bordered with silver lace braid and galloon.

Height, 28½ *inches; width,* 39 *inches.*

632—Set of Italian Velvet Horse Trappings of the Seventeenth Century

Set consists of three pieces, a shaped saddle-cloth and two pistol holsters of dark rose-colored velvet embroidered with silver thread in a raised pattern of leaves, scrolls and flowers.

633—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Green velvet, cut, on a yellow ground, with a diaper of scrolls, flowers, and rectangles.

Height, 3 *feet* 10 *inches; width,* 3 *feet* 6 *inches.*

634—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Blue velvet, cut on cloth-of-gold ground. Woven with palmettes, with a diamond diaper of leaves and scrolls.

Length, 3 *feet* 2 *inches; width,* 3 *feet* 11 *inches.*

635—Genoese Cut-velvet Cover of the Seventeenth Century

Rectangular shape. Crimson velvet, cut, on a cloth-of-silver ground, in a pattern of pomegranates in diamond medallions formed by scrollings.

Height, 30 *inches; width,* 44 *inches.*

636—Genoese Cut-velvet Strip of the Seventeenth Century

Similar to the preceding.

Height, 106 *inches; width,* 22 *inches.*

637—Italian Cut-velvet Strip of the Sixteenth Century

Rectangular shape. Blue velvet. Cut, on a light ground, with a diaper of scrolled leaves, flowers and fleurs-de-lis.

638—Pair of Florentine Embroidered Velvet Panels of the Fifteenth Century

Rectangular shape. Apple-green velvet, appliqué-embroidered in cloth-of gold and colored silks with oval medallions of coats-of-arms surmounted by ducal coronets and supported by statant lions and scrolls.

Height, 1 *foot* 3 *inches; length,* 4 *feet* 1 *inch.*

639—Two Strips Venetian Appliqué-embroidered Velvet of the Sixteenth Century

Rectangular shape. Dark blue velvet, appliqué-embroidered in yellow and white silk edged with gold and crimson silk cord in a pattern of voluted and scrolled acanthus leaves, vases of fruits and leaves.

Lengths, 47 *and* 36 *inches; width,* 9 *inches.*

640—Genoese Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Old-gold velvet, cut in a pattern of a floral diaper. Finished with gold and silk fringe.

Height, 1 *foot* 5 *inches; width,* 4 *feet* 4 *inches.*

641—Florentine Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Blue velvet, cut in a pattern of a floral and scroll diaper interspersed with Florentine floral fleurs-de-lis. Finished with silver braid.

Height, 4 *feet* 2 *inches; width,* 1 *foot* 5 *inches.*

642—Genoese Velvet Table Cover of the Sixteenth Century

Rectangular shape. Of sky-blue velvet, with border of silver lace.

Height, 3 *feet* 6 *inches; width,* 3 *feet* 9 *inches.*

From the Wilkins Collection, Florence.

643—Italian Silk Damask Table Cover of the Seventeenth Century

Rectangular shape. Rose-colored damask, woven in a pattern of scrolled leaves and flowers. Finished with gold and silk ball fringe.

Height, 3 *feet* 2 *inches; width,* 3 *feet* 11 *inches.*

644—Florentine Embroidered Silk Table Cover of the Seventeenth Century

Circular shape, with lambrequined border. White silk, embroidered with gold bullion thread in a design of Florentine lilies, diapers and scrolled flowers and leaves.

Diameter, 3 feet 5 inches.

645—Genoese Velvet Panel of the Sixteenth Century

Rectangular shape. Dark blue velvet, divided into two panels and borders with gold galloon. Silk and gold tassels at the corners.

Height, 1 foot 9 inches; width, 6 feet 6 inches.

646—Italian Embroidered Velvet Panel of the Sixteenth Century

Rectangular shape. Dark crimson velvet appliqué-embroidered in cloth of gold, gold bullion thread and purple velvet with a floral wreath enclosing an escutcheon charged with a coat-of-arms and a scrolled border. Finished with gold lace.

Height, 3 feet; width, 5 feet 8 inches.

647—Venetian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Dark green velvet, cut in a pattern of narrow stripes, alternating with gold strips on a light ground. Finished with brocaded silk braid, a band of green velvet and tasseled silk fringe.

Height, 39 inches; width, 47 inches.

648—Genoese Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Crushed strawberry-colored silk velvet, cut in a pattern of conventional floral sprays and scrolled leaves. Finished with a green velvet border and silk fringe.

Height, 33½ inches; width, 57 inches.

649—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Greenish blue velvet cut, on a ground of cloth of gold, in a diaper of squares and stars.

Height, 4 feet 4 inches; width, 3 feet 4 inches.

650—Italian Silk Damask Table Cover of the Sixteenth Century

Rectangular shape. Crimson damask, woven in a pattern of a floral diaper.

651—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Two strips of red velvet, cut, on a ground of cloth of gold, with a diaper of diamond-shaped scrolled figures and quatrefoils. Finished with gold and silk fringe.

Height, 3 feet 5 inches; width, 5 feet 5 inches.

652—Pair of Italian Embroidered Velvet Panels of the Sixteenth Century

Rectangular shape. Appliqué-embroidered in colored silks and silver thread with arabesques of scrolled leaves and flowers.

Height, 4 feet 8½ inches; width, 10 inches.

653—Genoese Cut-velvet of the Seventeenth Century

Rectangular shape, with rounded corners. Crimson velvet, cut in a pattern of a double quatrefoil diaper on a white ground.

Length, 5 feet 4 inches; width, 3 feet 10 inches.

654—Florentine Embroidered Velvet Panel of the Sixteenth Century

Rectangular shape. Embroidered on sapphire-blue velvet in raised gold bullion thread with a central shield-shaped medallion and scrolled leaves and flowers.

Height, 1 foot 8 inches; width, 6 feet 10 inches.

655—Venetian Embroidered Velvet Panel of the Seventeenth Century

Rectangular shape. Dark blue velvet, embroidered with gold and silver bullion thread with an oval medallion enclosing a monogram and scrolled leaves and flowers.

Height, 1 foot 9 inches; width, 6 feet 8 inches.

656—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Green velvet cut, on a dark yellow ground, with a diaper of scrolled leaves and flowers. Finished with silk braid.

Length, 5 feet 9 inches; width, 3 feet 4 inches.

657—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Two strips of red velvet cut, on a yellow ground, in a diaper of scrolls and serrated leaves and with borders of scrolled interlacements. Finished with silk fringe.

Length, 5 feet 3 inches; width, 3 feet 8 inches.

658—Florentine Cut-velvet Cape of the Sixteenth Century

Semicircular shape. Green velvet, cut in a pattern of a leaf diaper, tufted by hand with silk, on a cream-colored ground. Above is a band of silk brocatelle woven in green on a yellow ground in a pattern of scrolled floral medallions separated by scrolled leaves and flowers. Above and below are borders of silk woven in a pattern of green and white hexafoils and edged by narrow stripes woven in red and white. Finished with a green silk fringe.

Height, 4 feet 6 inches; width, 5 feet 7 inches.

659—French Cut-velvet Table Cover of the Louis XV Period

Rectangular shape. Light rose-colored velvet, cut in a pattern of stripes and floral sprays. Finished with gold bullion lace.

Height, 5 feet; width, 5 feet 4 inches.

660—Venetian Silk Brocade Wall Hanging of the Sixteenth Century

Rectangular shape, with shaped ends. Two bars of wood with ends turned, carved and gilt. These support a breadth of silk brocade woven in a pattern of scrolled roses and other flowers, with colored silks and silver thread on a white silk ground. Finished with silver lace braid and silk tasseled fringe.

Height, 77 inches; width, 22 inches.

661—Two Strips Genoese Cut-velvet of the Seventeenth Century

Salmon-colored silk, cut in a diaper of floral sprays on a cloth-of-silver ground.

Widths, 24 inches; lengths, 65 and 46 inches.

662—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Green velvet cut, on a ground of cloth of gold, with a diaper of hexagons enclosing scrolled flowers and leaves. Finished with silk braid.

Length, 6 feet 2 inches; width, 3 feet 4 inches.

663—French "Frisé" Velvet Table Cover of the Late Seventeenth Century

Rectangular shape. Green "frisé" velvet, in a diaper of scrolls, rosettes and fleurettes.

Height, 6 feet 3 inches; width, 3 feet 7 inches.

664—Italian Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Four strips of green velvet cut, on a cream-colored ground, in a diaper of leaves and hook scrolls.

Height, 6 feet 8 inches; width, 3 feet 4 inches.

665—Genoese Velvet Cover of the Sixteenth Century

Rectangular shape. Plain taupe-colored velvet.

Height, 6 feet 10 inches; width, 4 feet 6 inches.

666—Two Coverlets of Italian Crimson Silk Damask of the Sixteenth Century

Rectangular shape. Woven in a pattern of pomegranate-shaped flowers enclosed in diamond-shaped medallions formed of scrolled leaves.

Height, 2 yards 6 inches; width, 2 yards.

667—Genoese Cut-velvet Cover of the Sixteenth Century

Rectangular shape. Center of crimson velvet cut, on a white ground, with a diaper of floral sprays and stars. Border of dark olive green velvet cut, on a white ground, with a diamond diaper.

Height, 47 inches; width, 63 inches.

668—Venetian Cut-velvet Table Cover of the Late Sixteenth Century

Rectangular shape, with rounded corners. Crimson velvet, cut in a pattern of quatrefoil panels formed by acanthus-leaf scrolls enclosing medallions of flowers and floral sprays. Finished with silk tasseled fringe.

Height, 64 inches; width, 46 inches.

Note: From the collection of M. Joseph Spiridon, of Paris.

669—Genoese Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Genoese velvet of red and cream-color, cut in a pattern of longitudinal stripes enclosing bands of checkered patternings. Finished with a border of green velvet and with silk ball fringe.

Height, 66 inches; width, 65 inches.

670—Genoese Velvet Table Cover of the Sixteenth Century

Rectangular shape. Plain green velvet, finished with inner band of gold and silver lace braid and broad border of appliqué-embroidery of silver braid in a scrolled pattern. Finished with silk and gold thread fringe.

Height, 43½ inches; width, 70½ inches.

671—French Cut "Frisé" Velvet Table Cover of the Pompadour Period

Rectangular shape. Light rose-colored velvet, cut in a pattern of meander stripes and floral sprays piqués with white silk. Finished with gold lace.

Height, 6 feet 6 inches; width, 5 feet.

672—Florentine Embroidered Velvet Panel of the Sixteenth Century

Rectangular shape. Salmon-colored velvet, embroidered with gold bullion thread with a scrolled escutcheon charged with the coat-of-arms of the Torrigiano family of Florence and decorated with two panels of brocade woven in gold bullion thread on a rose-colored ground. Finished with gold galloon.

Height, 7 feet 5 inches; width, 1 foot 10 inches.

673—Florentine Embroidered Silk Panel of the Sixteenth Century

Rectangular shape. Appliqué-embroidered on a crimson silk ground in colored silks, velvet and gold bullion thread with voluted floral scrolls and a border of geometric design. Finished with gold braid.

Height, 1 foot 8 inches; width, 7 feet.

674—Genoese Cut Velvet Hanging of the Sixteenth Century

Rectangular shape. Purple velvet, cut in a diaper of stars and voluted scrolls with bands of plain purple velvet.

Height, 4 feet 3 inches; width, 7 feet 2 inches.

675—Genoese Velvet Strip of the Sixteenth Century

Rectangular shape. Sky-blue velvet.

From the Wilkins Collection, Florence.

676—Genoese Cut-velvet Cover of the Late Sixteenth Century

Rectangular shape. Red velvet, cut in a design including an escutcheon charged with the coat-of-arms of the family of the Pope Braschi of Rome.

677—Italian Velvet Cover of the Late Sixteenth Century

Rectangular shape. Sky-blue velvet, finished with a fringe of gold bullion thread.

From the Wilkins Collection, Florence.

678—Genoese Velvet Table Cover of the Sixteenth Century

Rectangular shape. Plain crimson velvet, bordered with gold galloon.

Height, 38 inches; width, 76 inches.

679—French Embroidered Silk Table Cover of the Louis XVI Period

Rectangular shape. Double surfaced, embroidered on both sides, in colored silks, on satin grounds of green and crimson, with floral meanders and stripes tied with knotted ribbons and with floral sprays.

Height, 58 inches; length, 82 inches.

680—Pair of French Embroidered Silk Table Covers of the Louis XVI Period

Similar to the preceding.

Height, 27 inches; width, 47 inches.

681—Lot of Genoese Velvet of the Sixteenth Century

Several lengths of red rosée velvet.

Length, about 31 yards; width, about 22 inches.

682—Six Strips of Genoese Velvet of the Early Sixteenth Century

Plain crimson velvet.

Widths, 20 inches; about 4¼ yards.

683—Fourteen Strips of Genoese Velvet of the Early Sixteenth Century

Plain crimson velvet.

Widths, 21, 19 *and* 18 *inches; about* ~~41⅞~~ *yards.*

684—Lot of Genoese Velvet of the Sixteenth Century

Several lengths of rose-colored velvet.

Length, about ~~11⅞~~ *yards; width, about* 22 *inches.*

685—Lot of Genoese Velvet of the Sixteenth Century

Several lengths of crimson velvet.

Length, about ~~11⅜~~ *yards; width,* 22 *inches.*

686—Venetian Velvet Coat of the Sixteenth Century

Shaped as a long loose coat with wide sleeves. Striped purple velvet.

Length, 3 *feet* 11 *inches.*

687—Venetian Velvet Robe of the Sixteenth Century

Shaped as a long loose robe with wide sleeves. Dark crimson-colored velvet.

Length, 5 *feet* 8 *inches.*

688—Venetian Embroidered Velvet Chasuble of the Sixteenth Century

Double spade-shape with opening for neck. Crimson velvet sides and central vertical band of crimson velvet appliqué-embroidered, in colored silks and gold thread, with an arabesque patterning of vases, voluted scrolls and leaves, having, in front, a circular medallion embroidered with a figure of the Virgin and Child on a gold background. Finished with gold galloon.

Height, 90 *inches; width,* 29½ *inches.*

689—Coptic Embroidered Linen Dalmatic of the Thirteenth Century

Robe-shaped, with short sleeves and open neck. Linen cloth, with vertical bands in front and back, embroidered in red, green, white and black with heart-shaped floral medallions and bordered on either side by bands embroidered, in blue, on a white ground, with a meander pattern. Around the neck is a band of yellow *semé* with heart-shaped leaves embroidered in blue.

690—Florentine Cut-velvet Small Altar Frontal of the Sixteenth Century

Rectangular shape. Crimson velvet, cut in a repeat pattern of oval panels formed by scrolled stems of foliage and enclosing medallions of pomegranates and leaves. Paneled with vertical bands embroidered in colored silks and gold thread in a pattern of scrolls and trefoils. Finished with gold netted fringe.

Height, 23 *inches; width,* 60 *inches.*

691—Florentine Velvet Altar Frontal of the Sixteenth Century

Rectangular shape. Bordered on three sides with wide bands of blue velvet, the upper one edged with knotted silver and silk fringe.

Height, 3 *feet* 2 *inches; length,* 5 *feet* 5 *inches.*

692—Portion of a Florentine Embroidered Velvet Altar Frontal of the Sixteenth Century

Rectangular shape. Crimson velvet, embroidered with colored silks in a design of an arcade of four round arches supported on baluster-shaped columns with circular medallions enclosing quatrefoils in the spandrels. These arched niches are occupied by appliqué-embroidered figures of the Virgin, standing upon a crescent embroidered in gold thread and holding the Child Christ, St. Bartholomew, with his symbolic knife, a Virgin Martyr and a Bishop. These figures have halos embroidered in gold thread. Above are trees embroidered in colored silks and below are tesselated pavements outlined in gold cord. Lower border of a leaf meander and quatrefoils embroidered in colored silks.

Height, 1 *foot* 7 *inches; length,* 4 *feet* 8 *inches.*

693—Venetian Embroidered Velvet Altar Frontal of the Fifteenth Century

Rectangular shape. Purple and red velvet, embroidered with vertical bands occupied alternately with shaped medallions of pineapples and with the panels in each occupied by figures of saints under scrolled Renaissance canopies. Above is a horizontal band embroidered with pineapple medallions. Finished with gold galloon.

694—Venetian Embroidered Velvet Altar Frontal of the Sixteenth Century

Rectangular shape. Vertical bands of purple velvet, embroidered in gold thread with trefoil-shaped medallions enclosing pomegranates and leaves and separated by panels embroidered in colored silks and gold thread with twelve figures of saints under canopies of scrolls, vases and cherubim supported by candelabra-shaped columns. At the top is a vertical band of purple velvet, embroidered in gold threads with trefoil-shaped medallions enclosing pomegranates and leaves. Finished with gold galloon and vertical bands of green silk.

Height, 34 inches; width, 90 inches.

695—Italian Velvet and Brocade Altar Frontal of the Early Sixteenth Century

Rectangular shape. Red velvet, with four vertical bands and horizontal strip of yellow and gold brocade woven in a pattern, as to the vertical band, of the Assumption of the Virgin, and as to the horizontal bands, of rayed medallions enclosing the Sacred Monogram. In the center is a medallion with the Virgin in a Vesica Piscis surrounded by Angels. Finished with silk fringe.

Height, 3 feet 5 inches; width, 7 feet.

From the Marcuard Collection, Florence.

696—Italian Embroidered Velvet Portière of the Seventeenth Century

Rectangular shape. Blue velvet, embroidered in golden yellow silk with a diaper of scrolls, flowers and leaves surrounded by a floral meander border.

Height, 9 feet 5 inches; width, 6 feet 6 inches.

697—Set of Italian Embroidered Velvet Ecclesiastical Vestments of the Late Sixteenth Century

Set consists of a chasuble, two maniples, chalice cover and chalice veil. Salmon-colored velvet, embroidered in silver bullion and in relief, in a pattern of scrolled leaves and flowers, the chalice veil with a circular medallion enclosing the Sacred Monogram. Set consists of five pieces.

698—Genoese Velvet Cope of the Late Fifteenth Century

Semicircular shape. Dark rose-colored velvet.

Height, 3 *feet* 10 *inches; width,* 9 *feet* 2 *inches.*

699—South Italian Embroidered Silk Cope of the Sixteenth Century

Semicircular shape, with spade-shaped hood. Cream-colored silk, embroidered in colored silks and gold thread with an all-over pattern of scrolled acanthus leaves and flowers, the hood with a figure of St. Peter bearing the keys, surrounded by scrolled floral sprays and finished with galloon and silk fringe.

Height, 4 *feet* 9 *inches; width,* 9 *feet* 10 *inches.*

700—Genoese Velvet Cope of the Sixteenth Century

Semicircular shape. Dark rose-colored velvet, untrimmed.

Height, 41 *inches; length,* 112 *inches.*

701—Florentine Velvet Cope of the Sixteenth Century

Semicircular shape. Crimson velvet, untrimmed.

Height, 44 *inches; width,* 113 *inches.*

702—Florentine Embroidered Velvet Cope of the Sixteenth Century

Semicircular shape. Dark crimson velvet, with broad band above appliqué-embroidered on a crimson silk ground with scrolled medallions of cherubim, interlacements and floral scrolls.

Height, 53 *inches; width,* 116 *inches.*

703—Venetian Velvet Table Cover of the Sixteenth Century

Rectangular shape. Unusual shade of blue velvet, finished with a silver lace braid.

Height, 45 *inches; width,* 77 *inches.*

704—Venetian Cut-velvet Table Cover of the Late Fifteenth Century

Rectangular shape. Ruby velvet, cut in a diaper of oval panels formed by voluted scrolls and enclosing scrolled acanthus leaves. Finished with gold thread braid.

Height, 36 *inches; width,* 81 *inches.*

Note: From the collection of Mr. Joseph Spiridon, of Paris.

705—Genoese Cut-velvet Table Cover of the Sixteenth Century

225 Rectangular shape. Crimson-colored velvet, cut in a design of pomegranate-shaped floral medallions in quatrefoil panels formed by scrolled stems on a white satin ground. Finished with gold and silk galloon, a band of crimson velvet and tasseled silk fringe.

Height, 64 *inches; width,* 81½ *inches.*

706—Italian Silk and Gold Brocade Table Cover of the Seventeenth Century

180 Rectangular shape. Woven on a green ground in a pattern of the so-called "Diavolo in bosco," consisting of detached trees, ruins, musicians and dancers in colored silks and with scrolled leaves in silver bullion.

Height, 7 *feet* 2 *inches; width,* 6 *feet* 7 *inches.*

707—Italian Cut-velvet Coverlet of the Sixteenth Century

100 Rectangular shape. Red velvet, cut in a pattern of diamond-scroll medallions in horizontal lines on a cloth-of-silver ground. Finished with gold-thread network and silk fringe.

Height, 78 *inches; width,* 86 *inches.*

708—Three Strips of Florentine Cut Velvet of the Early Fifteenth Century

2195 Green velvet, cut, on a cream-colored ground, in a repeat pattern of heart-shaped scrolled escutcheons enclosing the initial "M" surmounted by a crown and displayed on a heraldic double-headed eagle; between are oval escutcheons charged with coats-of-arms and supported on winged human masks and the standing figures of two Amorini supporting with upraised hands baskets of flowers. (Rare.)

Length, 13 *feet* 11 *inches; widths,* 1 *foot* 10 *inches and* 1 *foot* 5 *inches.*

709—Lot of Florentine Silk and Gold Brocade Hangings and Border of the Sixteenth Century

1700 Rectangular shape. Red silk brocade, woven, in gold thread, on a red ground, with interlaced branches, flowers, leaves, birds, heraldic lions, and Pope Chigi family's coat-of-arms.

Entire length about 62⅞ *yards; widths,* 23 *and* 18 *inches.*

710—Genoese Velvet Table Cover of the Sixteenth Century

Rectangular shape. Crimson velvet bordered with silver thread and red silk fringe.

Height, 7 feet 6 inches; width, 6 feet 3 inches.

" " " "

711—Italian Embroidered Velvet Door Surround of the Sixteenth Century

Rectangular shape. Side of strips embroidered, in gold thread and colored silks, with scrolled borders and panels with four oval medallions embroidered with figures, and with the coat-of-arms of the family for whom this was embroidered. Top strip decorated with five rectangular panels, embroidered, two with interlaced scrolls, two with Paschal Lambs, and one with Papal triad and crossed keys.

Height of top, 2 feet 4 inches; length, 12 feet 2 inches.
Height of sides, 8 feet 6 inches; width, 2 feet 5 inches.

712—Florentine Silk Damask Cover of the Seventeenth Century

Rectangular shape. Crimson silk damask woven in a pattern of octagonal medallions enclosing pomegranate ornaments and vases. Finished with silk fringe.

Height, 78 inches; width, 96 inches.

713—Venetian Silk Damask Hanging of the Seventeenth Century

Rectangular shape, with rounded corners. Crimson silk damask, woven in a pattern of large flower and leaf medallions and acanthus-leaf scrolls. Finished with ruffled border.

Height, 80½ inches; width, 90 inches.

714—Italian Crimson Silk Damask Coverlet of the Sixteenth Century

Rectangular shape. Crimson silk damask, woven in a pattern of scrolled acanthus leaves and voluted fan-shaped medallions, and finished with yellow and rose-colored silk galloon.

Height, 88 inches; width, 92 inches.

715—Genoese Velvet Cover of the Sixteenth Century

Rectangular shape. Plain light green velvet, in four widths, paneled and bordered with bands of gold galloon.

Height, 8 feet; width, 6 feet 4 inches.

716—Venetian Cut-velvet Table Cover of the Fifteenth Century

Rectangular shape. Crimson velvet, cut in a Gothic diapered pattern of floral rosettes in circular panels formed by branches of briony leaves. Finished with a band of crimson velvet and silk tasseled fringe.

Height, 65 inches; width, 52 inches.

717—Genoese Velvet Portière of the Sixteenth Century

Rectangular shape. Slaty blue velvet, bordered with gold lace braid and silk fringe.

Height, 6 feet 7 inches; width, 9 feet.

718—Florentine Embroidered Velvet Cover of the Sixteenth Century

Rectangular shape. Light-blue velvet, appliqué-embroidered in yellow silk, outlined with darker yellow silk cord, in a pattern of honeysuckles, scrolls and leaves. At the angles are spade-shaped cartouches bordered with honeysuckles and scrolls and charged with coats-of-arms surmounted by radiated crowns. Border of appliqué yellow silk, with oval openings. Finished with silk fringe.

Height, 8 feet 6 inches; width, 10 feet 7 inches.

719—Italian Silk Damask Cover of the Seventeenth Century

Rectangular shape. Rose-colored silk damask, woven in a pattern of scrolled leaves and flowers.

Height, 8 feet 3 inches; width, 9 feet 8 inches

720—Florentine Embroidered Silk Panel of the Late Seventeenth Century

Rectangular shape. Yellow silk, appliqué-embroidered, in colored velvets and white satin, with a pattern of scrolls.

Height, 10 inches; length, 108 inches.

721—Venetian Gold-embroidered Velvet Cover of the Seventeenth Century

Rectangular shape. Blue velvet embroidered, in gold bullion thread, with circular medallion and scrolled leaves and flowers. Finished with gold fringe.

Height, 96 inches; width, 110 inches.

722—Florentine Cut-velvet Table Cover of the Sixteenth Century

Rectangular shape. Deep violet-colored cut velvet, cut, on a yellow ground, with a diaper of scrolled diamonds enclosing Florentine fleurs-de-lis. Bordered with gold galloon.

Length, 10 *feet* 8 *inches; width,* 7 *feet* 10 *inches.*

Note: This cover, exceptionally beautiful and interesting on account of the design and unusual color, was woven expressly for the City of Florence.

723—French Embroidered Silk Hangings and Borders of the Louis XV Period

Sky-blue silk ground, embroidered, in colored silks, with scrolled branches, leaves and flowers. The borders with floral meanders and birds.

Three panels: *Height,* 10 *feet; width* 6 *feet* 10 *inches.*

One panel: *Height,* 9 *feet; width,* 6 *feet* 5 *inches.*

One panel: *Height,* 8 *feet* 3 *inches; width,* 7 *feet* 3 *inches.*

Coverlet: *Height,* 8 *feet; width,* 7 *feet* 10 *inches.*

Lambrequins: *Heights,* 16 *and* 11 *inches; length,* 45 *feet* 3 *inches.*

724—Florentine Gold and Silk Brocade Hangings of the Early Sixteenth Century

Rectangular shape. Two with three and two with four breadths of crimson silk brocade woven in dark red silk and gold thread with a repeat pattern of quatrefoil-shaped panels formed by dotted bands rosetted at the intersections with scrolled interlacements enclosing pomegranate-shaped medallions of acanthus leaves.

Length, 52¼ *yards; width,* 21½ *inches.*

Note: The design of this brocade is of the fifteenth, but the stuff was actually woven early in the sixteenth century. It is extremely interesting also, by reason of its marvellous preservation.

725—Genoese Velvet Cover of the Sixteenth Century

Rectangular shape. Purple velvet, without trimming.

Height, 6 *feet* 10 *inches; width,* 9 *feet* 10 *inches.*

726—Venetian Silk Damask Hanging of the Seventeenth Century

Rectangular shape. Green silk damask, woven in a pattern of scrolled and lambrequined floral medallions and acanthus scrolls, on a satin ground. Finished with two vertical side borders and silk galloon.

Height, 89½ *inches; width,* 111½ *inches.*

L. Ricci

727—Italian Silk Brocatelle Table Cover of the Late Sixteenth Century

125.

Rectangular shape. Woven on a green ground, in white, with a pattern of pear-shaped medallions formed by scrolled leaves and enclosing vases of flowers. Finished with silk fringe.

Height, 7 feet 7 inches; width, 7 feet 3 inches.

C. Bernet, agt.

728—Italian Yellow Satin Damask Drapery of the Seventeenth Century

240.

Spade-shaped. Yellow silk damask, woven, on a satin ground, in a pattern of oval panels formed by curved scalloped leaves enclosing floral medallions alternating in design. Paneled with silk tasseled braid and finished with silk galloon and ball fringe.

Height, 100 inches; width, 125 inches.

J. Aesberg

729—Venetian Silk Damask Hanging of the Sixteenth Century

200.

Spade-shaped, formed of four breadths. Crimson silk damask, woven in a pattern of diamond-shaped floral medallions, scrolls, volutes and floral sprays on a satin ground. Finished with silk galloon and tasseled fringe.

Height, 113 inches; width, 127 inches.

L. Orsello

730—Italian Silk Damask Cover of the Seventeenth Century

320.

Rectangular shape. Sky-blue silk damask, woven in a pattern of scrolled flowers and leaves. Finished with silk fringe.

Height, 10 feet; width, 10 feet.

N. H. Seaman, agt.

731—Genoese Velvet Table Cover of the Seventeenth Century

630.

Rectangular shape. Apple-green velvet, finished with gold bullion and silk thread ball fringe.

Height, 39 inches; width, 109 inches.

Mme. Cattadori

732—Venetian Gold and Silver Brocade Portière of the Early Sixteenth Century

190.

Rectangular shape. Woven, on a crimson ground, in gold and silver bullion with a pattern of pear-shaped medallions enclosing vases of flowers.

Height, 8 feet 8 inches; width, 3 feet 6 inches.

733—Genoese Velvet Portière of the Sixteenth Century

Rectangular shape. Purple velvet, divided into three panels by silver lace and with a dado line of silver fringe.

Height, 6 feet 11 inches; width, 5 feet 4 inches.

734—Florentine Embroidered Velvet Hanging of the Sixteenth Century

Rectangular shape. Four side panels enclosing circular medallions of an Annunciation and other Biblical subjects, embroidered with gold bullion thread and colored silks, surrounded by dragon-headed scrolls and cornucopiæ. Central spade-shaped panel with circular medallion similarly embroidered with the Virgin.

Height, 1 foot 8 inches; width, 9 feet 7 inches.

735—Hangings and Lambrequins of Venetian Silk Brocatelle of the Seventeenth Century

Rectangular shape. Woven in light green silk on a yellow ground with a repeat pattern of floral medallions in two designs, scrolls, serrated leaves and floral sprays.

Length of hangings, about 337 yards.

Length of lambrequins, 10¾ yards.

736—Flemish Tapestry Frieze of the Early Seventeenth Century

Rectangular shape. Woven, on a light ground, in colors with octagonal scrolled panels occupied by landscapes and separated by festoons of fruits and leaves supported by cherubim and tied with looped ribbons.

Height, 2 feet 5 inches; length, 22 feet 4 inches.

ANTIQUE RUGS OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

737—Ghiordes Prayer Rug of the Early Sixteenth Century

Rectangular shape. Field with a yellow ground designed as a triple arched mihrab with columns and spandrels filled with varicolored scrolled, serrated and pointed leaves; above is a panel of varicolored trefoil patterning. Inside guard of varicolored rosettes and floral sprays, outer guard of floral scrolls and main border of varicolored flower and leaf zigzags.

Length, 6 feet; width, 4 feet 2 inches.

738—PERSIAN RUG OF THE EARLY SIXTEENTH CENTURY

Rectangular shape. Field with dark blue ground patterned with varicolored medallions, flowers and leaves. Border of floral meander in colors on a red ground.

Length, 33 *inches; width,* 25 *inches.*

739—PERSIAN PRAYER RUG OF THE EIGHTEENTH CENTURY

Rectangular shape. Field of mihrab form, with a pointed arch and blue ground patterned with three diamond-shaped medallions, each divided into four triangular spaces of yellow and red, enclosing rosettes, and surrounded by varicolored floral sprays. Sky of varicolored floral sprays on a blue ground. Inner guard of a red and black foliage meander on a blue ground and a band of red and white barber-pole pattern, outer guard of a counterchange toothed design in red and green and a band of red and white barber-pole pattern. Border of varicolored quatrefoil-shaped floral medallions on a red ground.

Length, 4 *feet* 7 *inches; width,* 2 *feet* 8½ *inches.*

740—RUG OF THE SEVENTEENTH CENTURY

Rectangular shape. Field, with dark green ground, patterned with seven shaped medallions, three with green, two with blue and two with red grounds, enclosing cruciform and scrolled figures and surrounded by varicolored diamonds, rosettes and hexagons. Inner and outer guards patterned in black and blue. Side borders of hexagonal panels and rosettes, and top and bottom borders of rosettes, in red on white grounds.

Length, 5 *feet* 9 *inches; width,* 3 *feet* 11 *inches.*

741—PERSIAN RUG OF THE SIXTEENTH CENTURY

Rectangular shape. Green ground, patterned with a varicolored central rectangular medallion surrounded by eight trefoils, four rosettes and four conventional birds. Above and below are trefoils ending in birds' heads. Triple inner and outer varicolored guards, inner border of palmettes and outer border of pear-shaped ornaments, all in various colors.

742—Asia Minor Rug of the Seventeenth Century

Rectangular shape. Field patterned, on a red ground, with two oval panels formed by curved borders of dark blue ground with floral patternings in yellow and with six half panels. These panels are occupied by varicolored designs of scrolled medallions, hooks, C-curves and flowers.

Length, 10 *feet* 6 *inches; width,* 3 *feet* 11 *inches.*

743—French Savonnerie Rug of the Early Eighteenth Century

Rectangular shape. Woven on a blue ground, the field with diamond trellisings and oval medallion surrounded by leaves and floral festoons, the border of twisted acanthus leaves.

Length, 17 *feet; width,* 8 *feet* 2 *inches.*

744—Flemish Verdure Tapestry of the Sixteenth Century

Rectangular shape. Woven, in colors with greens, blues and browns predominating, with trees, foliage, flowers and plants and on the left a seated animal. In the distance a landscape with a building. In the center a stream.

Height, 7 *feet* 2 *inches; width,* 5 *feet* 9 *inches.*

745—Pair of French Saint Cyr Tapestry Pictures of the Sixteenth Century

Oval shape. Woven, in colors and with admixture of silver threads with three-quarter-length standing figures of Saints Peter and Paul. The former, with bald head and curling hair and beard, dressed in a blue robe with brown mantle, carries in his left hand the symbolic keys. The latter, with curling hair and long beard, dressed in a red and blue robe with red mantle, carries the symbolic sword. Dark background.

Height, 20 *inches; width,* 16 *inches.*

746—Flemish Verdure Tapestry of the Sixteenth Century

Rectangular shape. Woven, in colors with greens, blues and browns predominating, with trees, foliage, flowers and plants and in the distance a landscape with buildings.

Height, 7 *feet* 4 *inches; width,* 6 *feet.*

747—Flemish Tapestry Panel of the Sixteenth Century

Rectangular shape. Woven, in colors, on a brown ground, with a circular medallion occupied by a subject of "The Pelican in her Piety" feeding her young from her breast, with rosetted scrolls and vases of flowers and leaves. At either end are bands of floral rosettes. Bordered with blue.

Height, 95 inches; width, 22½ inches.

748—Flemish Verdure Tapestry of the Late Sixteenth Century

Rectangular shape. Woven, in colors, with green and blue predominating, on a light ground, with foliage, flowers, plants and rocks, and in the distance with a landscape, water and a castle. Varicolored inner border of zigzag ribbons, leaves and flowers, and outer border of oval medallions enclosing cinquefoils.

Height, 9 feet; width, 3 feet 10 inches.

749—Enghien Verdure Tapestry of the Early Sixteenth Century

Rectangular shape. Woven in a verdure pattern of large scrolled leaves in green and blue interspersed with flowers and smaller leaves in yellows and with the figure of an ape seated upon a camel, of a goat with lion's tail, of long-tailed birds and butterflies all in yellows. The border consists of a rod looped with ribbons in light yellow upon a dark yellow ground.

Height, 7 feet 5½ inches; width, 12 feet 3 inches.

750—Brussels Verdure Tapestry of the Seventeenth Century

Rectangular shape. Woven, in greens and browns on a light ground, in a verdure pattern of trees with foliage, plants and flowers, with a château in the background. In the center is a hunt of wild animals with men in sixteenth century costume on horseback, two standing on the right, and birds, animals, and a dog. Border, in colors, on a yellow ground, of figures, arcaded panels of vases of flowers, festoons and Putti.

Height, 10 feet 8 inches; width, 10 feet 9 inches.

751—Flemish Verdure Tapestry of the Early Sixteenth Century

Rectangular shape. Woven on a light ground, in blues, greens and browns, with a "verdure" design of acanthus-leaf scrolls, trees, flowers, leaves, birds and animals, including two camels, and in the upper background with a mountainous landscape, a castle and other buildings. Border of flowers, fruits, leaves and birds.

Height, 10 feet 4 inches; width, 9 feet 10 inches.

Sold as "A" lots

752—Set of Three "Vieux Paris" Silk and Gold Woven Tapestries of the Early Seventeenth Century, after the Cartoons of Toussaint Dubreuil

Rectangular shape, two large and one smaller. Woven, in colored silks and gold bullion thread, one with a subject of "Rebecca at the Well." Rebecca in the center giving a drink of water to Abraham's servant Eliezer, who comes to choose a wife for Isaac. On the right are two camels laden with gifts, on the left a well with two figures. In a mountainous landscape. One with a room richly furnished in the seventeenth century style, with a group of figures in the center representing the "Return of the Prodigal Son." The gray-bearded father embraces the prodigal son, while behind stand the mother and the elder brother. In the foreground a greyhound, and by the blazing fire a cat. This tapestry is signed "J. L. F." One, smaller, with a subject of the "Vision of Zacharias." Before an altar with a burning sacrifice kneels Zacharias, with his wife Elizabeth on the other side. Above hovers the angel Gabriel. Landscape background. All with inner borders of guilloche pattern and outer borders of varicolored flowers tied with knotted ribbons. Two with scrolled escutcheons charged with the coat-of-arms of Comte de Foisseret (Franche-Comté): "d'azur au cerf passant d'argent, la tête sommée d'une étoile du même."

Heights, 10 *feet* 11 *inches and* 10 *feet* 6 *inches; widths,* 10 *feet* 3 *inches,* 8 *feet* 5 *inches and* 4 *feet* 8 *inches.*

Note: The double monogram, "J. L. F.," is that of Jean Le Fêvre, a famous tapestry weaver who worked with his father in the Louvre and afterward went to the Gobelins Factory when it became a State Institution. A series of tapestries similarly signed is in the Uffizi Galleries, Florence, among the most important exhibits. "Vieux Paris" tapestries are seldom met with, and these, woven with gold threads, and with the original linings, are of great interest.

N. Harding

753—Enghien Verdure Tapestry of the Early Sixteenth Century

2700.

Rectangular shape. Woven, on a dark green ground, in browns, yellows and greens, with scrolled, serrated and acanthus leaves, flowers, and animals, including a lion, a tiger, a stag, a hare and rabbits, and with birds and butterflies. Border, on a red ground, of scrolls, birds and half figures of Putti.

Height, 8 *feet* 10 *inches; length,* 25 *feet* 8 *inches*

6500.-752A Tapestry N. H. Seaman, agt.

7000.-752B " " " " "

5000.-752C " " " " "

EVENING SALE

MONDAY, APRIL 26, 1920

IN THE GRAND BALLROOM
OF THE PLAZA HOTEL

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.30 O'CLOCK

766—CARVED AND PAINTED WOOD STATUE WITH CANOPY BY JACOPO DELLA QUERCIA. FIFTEENTH CENTURY

Standing figure of a saint with outstretched arm and loose robe, standing under a silk-covered wood canopy with a scrolled frieze, columnar pilasters with spiral leaves in relief and stepped rectangular and semicircular base, the fronts paneled with scrolls.

Height of figure, 20 inches.

767—TUSCAN CARVED AND PAINTED WOOD STATUE BY JACOPO DELLA QUERCIA. LATE FIFTEENTH CENTURY

Seated figure of the Virgin, in gathered robe and mantle, seated in a chair with voluted back and curved legs, with the right hand raised and the left holding, on her lap, an open book. On rectangular base. Painted. Modeled by Jacopo della Quercia (1374(?)-1438).

Height, 40 inches.

768—SIENESE CARVED AND PAINTED WOOD STATUE OF THE EARLY FIFTEENTH CENTURY

Full-length figure of the Virgin, seated on a throne with straight open back and caryatid arms. She wears a red robe, blue mantle and hood, exposes her breast with her right hand and with her left supports the standing figure of the Child Christ, who wears a tunic, holds a sphere in His left hand and raises the right in the attitude of benediction. Rectangular molded base, with paneled front having a raised escutcheon in the center.

Height, 41 inches.

N. N. Seaman, agt

769—Pair of Florentine Glazed Terra-cotta Bas-reliefs by Giovanni della Robbia (1469-1527(?))

1000

Two figures of holy women lamenting. Both wear flowing robes girdled at the waist. One, with hood, holds out both hands in an attitude of grief; one, with long flowing hair, raises one hand to her breast and holds a fold of her robe in the other. Both figures in pointed-arched niches with velvet backgrounds. The robes glazed in blue and purple, the heads and hands in unglazed terra-cotta.

Height, 33 *inches; width,* 16 *inches.*

770—Venetian Painted and Gilt Papier-maché Alto-relief of the Fifteenth Century by Benedetto da Maiano (1442-1498)

225

Rectangular tablet, modeled in high relief with the three-quarter-length figure of the Virgin with bowed head, in robe and mantle. Supporting on her right arm the undraped Child Christ, who wears a necklace of beads and faces the spectator. Above, in the right and left upper corners, are winged cherubim, painted and gilt. In molded wooden box frame.

Height, 25 *inches; width,* 18 *inches.*

From the old Simonetti Collection, Rome.

W. R. Hearst

771—Florentine Stucco Statuette by Rossellino. Fifteenth Century

325

Standing figure of a nude St. John the Baptist with his right hand raised upward with the gesture of benediction and his left holding a wreath of leaves. On rectangular molded pedestal. Colored naturalistically. Modeled by Antonio Rossellino (1427-1490).

Height, 27½ *inches.*

Note: The same composition, but in marble, is opposite the "Paradise Doors" by Ghiberti in Florence.

J. Brummer

772—Florentine Colored Terra-cotta Statuette by Rossellino. Fifteenth Century

275

Full-length figure of a bambino with one hand on breast, the other with forefinger pointing to his mouth. Modeled by Antonio Rossellino (1427-1490).

Length, 21 *inches.*

From the Marcuard Collection, Florence.

773—Venetian Colored Stucco Group by Jacopo Sansovino. Fifteenth Century

1150. Full-length figure of the Virgin, in red robe and blue mantle, seated with her left foot extended; she holds in her right hand an open book which she reads, while the undraped Child Christ, seated on her lap, leans forward to embrace the youthful St. John the Baptist, who stands at the Virgin's side. On rectangular base with semicircular projection.

Height, 19 *inches.*

774—Florentine Glazed Terra-cotta Figure of the Sixteenth Century by Giovanni della Robbia (1469—1527(?))

1100. Full-length figure of St. Anthony in bare feet with long, flowing hair. He wears a blue robe, purple mantle, cape and hood, and holds his right hand pressed to his breast. At his side is the emblematic hog. On shaped and molded base. Head, hands and feet unglazed.

Height, 33 *inches.*

775—Colored Stucco Bas-relief by Sperandio da Mantova. Fifteenth Century

650. Without background. Modeled with a half-figure of the Virgin, in blue mantle and hood, supporting with her left hand and holding with her right the hands of the Child Christ wearing a tunic. On rectangular base painted with the figures of two Putti holding a circular medallion charged with a coat-of-arms. Modeled by Sperandio Maglioli da Mantova (1425-1500).

Height, 20½ *inches; width,* 13 *inches.*

776—Florentine Stucco Figure of the Fifteenth Century by Jacopo della Quercia

475. Bust of the Virgin, in red robe, blue mantle and hood, with head inclined to the right. She clasps with both hands the Child Christ in a brown tunic, who nestles close to His Mother, turning His full face to the spectator. On rectangular carved, painted and gilt pedestal, the front and sides carved with voluted strapwork and fan-shaped center. Ground painted cream-color with carving gilt. Modeled by Jacopo della Quercia (1374-1438).

Height, 30 *inches; width,* 22¾ *inches.*

777—Florentine Terra-cotta Bas-relief of the Fifteenth Century by Antonio Rossellino

Half-length figure of the Virgin, seated in a voluted and rosetted chair. She wears a robe and mantle, and holds on her left knee, with her right hand clasping His legs and her left around His shoulder, the Child Christ in a linen tunic. On octagonal molded, painted and gilt base with paw feet. Modeled by Antonio Gambarelli, called Rossellino (1427-1490).

Height of terra-cotta, 25 *inches*

778—Florentine Colored Terra-cotta Bas-relief by the "Maestro della Cappella Pellegrini." Fifteenth Century

Rectangular shape, with round-arched top. Modeled with the seated full-length figure of the Virgin crowned and wearing a loose blue mantle. She holds on her lap, supporting Him with her left hand, the undraped Child Christ. Above, an angel holds in both hands a drapery which serves as background. Terra-cotta tabernacle frame with round lower arch, trefoil pointed upper arch, with cherubim. Double columnar pilasters, with spirally fluted shafts, molded base and floral crockets. Modeled by the "Maestro della Cappella Pellegrini."

Height, 34 *inches; width,* 29 *inches.*

779—Florentine Terra-cotta Bas-relief of the Fifteenth Century by Andrea Verrocchio (1432-1488)

Rectangular shape. Modeled, in low relief, with the three-quarter-length standing figure of the Virgin, in robe, mantle and hood, supporting with both hands the standing figure of the Child Christ dressed in a linen tunic. The halos of Christ and the Virgin and the border of the latter's robe are gilded. In old carved, painted and gilt tabernacolo frame, with broken pediment, molded cornice, and frieze painted with floral scrolls and birds, supported by caryatid figures of angels on voluted, drapery-festooned brackets. Plinth painted with floral scrolls and birds. Inner frame carved with egg-and-dart ornaments.

Height, 23 *inches; width,* 17 *inches.*

Note: Verrocchio attained fame not only by reason of his own artistic power, but as the master of the three great artists, Lorenzo da Credi, Pietro Perugino and Leonardo da Vinci. This example was in the celebrated Ferroni Collection, Rome.

780—Florentine Wax Bas-relief of the Fifteenth Century by Michelozzo Michelozzi (1396-1476)

Rectangular tablet modeled, in low relief, with a three-quarter-length standing figure of the Virgin in a robe, a mantle secured with a strap and a hood, supporting, with both hands, the undraped standing Child Christ. In molded and gilt wooden frame.

Height, 27 *inches; width,* 19½ *inches.*

Note: It is questionable whether another wax model of the finest period of the Italian Renaissance, and of this size, has descended to our own day in such admirable condition. It was probably made as the original from which a silver or bronze was to be cast by the "cire perdu" process.

781—Florentine Colored Stucco Bas-relief by Desiderio da Settignano. Fifteenth Century

Rectangular shape. Modeled with the half-figure of the standing Virgin, in a blue mantle and white neckerchief. She presses to her body with both hands the standing undraped Child Christ, who has one arm around His Mother's neck. In old molded and painted wooden frame with plain plinth. Modeled by Desiderio da Settignano (1427-1485).

Height, 31 *inches; width,* 19 *inches.*

Note: From the collection of Gabriele d'Annunzio, the great poet-soldier and Commander-in-chief of Fiume d'Italia, and purchased at the Capponcina Sale by Signor Bardini, from whose collection it comes. This stucco, in its original frame, is a variation on Desiderio da Settignano's marble bas-relief now in the Fonte Collection in Paris. An exactly similar example of this bas-relief, differing only in the details of its coloring, is in the Berlin Museum. In the catalogue prepared, under Dr. Bode's direction, by Frida Schottmuller and published in Berlin in 1913, it is there illustrated as No. 130.

782—Florentine Colored Stucco Bas-relief by Rossellino. Fifteenth Century

Rectangular shape. Molded with the standing three-quarter-length figure of the Virgin in red robe, blue mantle and white hood, supporting with her left hand the Child Christ, undraped save for a white drapery, who stands bending forward with His arm across His Mother's breast. In a contemporary carved, painted and gilded tabernacle frame with

[*Continued*

[No. 782—*Continued*]

straight molded cornices, painted frieze, pilasters with fluted shafts and leaf capitals, plain plinth and molded apron. Modeled by Antonio Rossellino (1427-1490).

Height, 22 inches; width, 14½ inches.

Note: An exactly similar example to this bas-relief, differing only in the details of its coloring, is to be found in the Berlin Museum. In the catalogue prepared, under Dr. Bode's direction, by Frida Schottmuller and published in Berlin in 1913, it is there illustrated as No. 154.

P. A. French & Co.

783—Florentine Papier-maché Bas-relief by Mino da Fiesole. Fifteenth Century

300

Rectangular shape. Modeled with the seated half-figure of the Virgin, in loose blue mantle, seated in a chair with curved arms and supporting with both hands on her left knee the undraped Child Christ, who grasps His Mother's hood with one hand. In carved and gilt tabernacle frame with molded cornice, honeysuckle decorated frieze and plinth, turned and carved baluster-shaped pilasters, sides decorated in relief with arabesques and dies of plinth painted with escutcheons. Bas-relief remarkable for its bronze-like patina. Modeled by Mino da Fiesole (1431-1484).

Height, 42 inches; width, 36 inches.

784—Florentine Colored Stucco Bas-relief by Donatello. Fifteenth Century

4900

Rectangular shape, with round-arched top. Modeled with a subject of an "Adoration." The Virgin, in red robe and hood, stands with folded hands before the manger in which lies at full length the Child Christ in a banded tunic. At the Virgin's right side kneel St. Joseph, and at her left are seen the heads of a cow and a donkey. Modeled by Donato di Niccolò di Betto Bardi, known as Donatello (1383-1466).

Height, 32 inches; width, 32 inches.

From the old Stefano Bardini Collection, sold, in Florence, many years ago.

Note: An exactly similar example to this bas-relief, differing only in the details of its coloring, is to be found in the Berlin Museum. In the catalogue prepared, under Dr. Bode's direction, by Frida Schottmuller and published in Berlin in 1913, it is there illustrated as No. 47.

Leone Ricci

785 FLORENTINE COLORED STUCCO BAS-RELIEF BY DONATELLO. FIFTEENTH CENTURY

2300

Rectangular shape, with round-arched top. Modeled with half-length figure of the Virgin, with red robe and hood, her face seen in profile and bending over the draped Child Christ, whom she supports with one hand, while with her right she clasps His wrists. In old carved and gilt wood frame, with spirally fluted pilasters and arch and plinth carved with a panel of Gothic tracery. Modeled by Donato di Niccolò di Betto Bardi, called Donatello (1383-1466).

Height, 30 inches; width, 22 inches.

From the old Stefano Bardini Collection, sold, in Florence, many years ago.

Note: An exactly similar example to this bas-relief, differing only in the details of its coloring, is to be found in the Berlin Museum. In the catalogue prepared, under Dr. Bode's direction, by Frida Schottmuller and published in Berlin in 1913, it is there illustrated as No. 44.

786—FLORENTINE TERRA-COTTA BAS-RELIEF BY DONATELLO. FIFTEENTH CENTURY

2300.

Rectangular shape. Modeled with the figure of the Virgin in a loose robe holding, with both hands, the draped Child Christ and bending over him, her head seen in profile. In tabernacle frame of carved and gilt wood with pointed pediment, fluted and astragalled pilasters, plain plinth and molded base. Modeled by Donato di Niccolò di Betto Bardi, called Donatello (1383-1466).

Height, 47½ inches; width, 28 inches.

From the old Stefano Bardini Collection, sold, in Florence, many years ago.

Geo. Grey Barnard

787—FLORENTINE COLORED PAPIER-MACHÉ BAS-RELIEF BY DONATELLO. FIFTEENTH CENTURY

2200.

Rectangular shape. Modeled with the famous "Casa de' Pazzi" Madonna, a half-length figure of the Virgin standing, in a blue mantle with white hood, her face seen in profile bending over and pressing her face close to that of the Child Christ, whom she tenderly holds with both hands. In an old tabernacle frame of carved, painted and gilt wood, with molded and carved pointed pediment, pilasters with arabesque carved

[*Continued*

[No. 787—*Continued*]

shafts and apron flanked by the carved consoles. Modeled by Donato di Niccolò di Betto Bardi, called Donatello (1383-1466).

Height, 48 inches; width, 33½ inches.

From the old Stefano Bardini Collection, sold, in Florence, many years ago.

Note: Illustrated in "Florentine Sculptors of the Renaissance" by Wilhelm Bode, London, 1908, in which Bode says: "The earliest authenticated Madonna by Donatello I take to be the marble relief in the Berlin Museum—the Pazzi Madonna. The broadly conceived modeling of the figure in the Pazzi relief, the strong, simple fold of the heavy mantle, as also certain faults of foreshortening in the left hand, lead one to place the production of this manifestly authentic masterpiece in the early twenties." In the catalogue prepared, under Dr. Bode's direction, by Frida Schottmuller and published in Berlin in 1913, it is there illustrated as No. 30.

Leone Nicci

788—Wooden Florentine Offertory-shrine with Stucco Bas-relief of the Fifteenth Century by Donatello (1383-1466)

1000.

Rectangular shrine with molded cornice, and plain frieze supported by Doric pilasters having above scrolled escutcheons charged with the arms of the Medici family in relief, round-arched opening with two hinged doors with inner faces *semés* with gold stars and molded base. Below is a slot for the insertion of offerings and a removable drawer. Tablet modeled, in low relief, with the half-length figure of the Virgin in red robe and white hood. With raised folded hands she adores the Child Christ, in swaddling clothes, who reclines in front of her.

Height, 27½ inches; width, 23 inches.

Note: This little bas-relief by Donato de' Bardi, better known as Donatello, bears a striking resemblance to the well-known group by him which forms one of the chief treasures of the Victoria and Albert Museum, London. It may be noted that the arms of the Medici family, here appearing, are those of the elder Cosimo and belong to a date prior to the assumption by the Medici of the title of Grand Dukes of Florence.

W. H. French & Co

789—Florentine Colored Stucco Bas-relief by Benedetto da Maiano. Fifteenth Century

6900.

Rectangular shape. In two portions, the upper modeled with a standing half-length figure of the Virgin in a red robe and blue mantle, exhibiting the undraped Child Christ, who lies in her arms, to a child St. John the Baptist, who stands looking upward. In the angles are cheru-

[*Continued*

[No. 789—*Continued*]

bim. In painted and gilt tabernacle frame, with molded cornice, frieze, plinth and pilasters enriched with arabesques in gilt pastiglia on a blue ground. Modeled by Benedetto da Maiano.

Height, 43 inches; width, 30 inches.

From the Stefano Bardini Collection, sold, in Florence, many years ago.

Note: This stucco closely resembles da Maiano's marble bas-relief in the collection of the Duc de Montpensier. An exactly similar example to this bas-relief, differing only in the details of its coloring, is to be found in the Berlin Museum. In the catalogue prepared, under Dr. Bode's direction, by Frida Schottmüller and published in Berlin in 1913, it is there illustrated as No. 208.

790—Florentine Glazed Terra-cotta Alto-relief of the Sixteenth Century by Giovanni della Robbia (1469—1527(?))

Half-length figure of Moses, with curling brown beard and hair and green mantle, holding the Tablet of the Law. Glazed and colored naturalistically.

Height, 25½ inches; width, 17 inches.

791—Florentine Papier-maché Bust and Wooden Reliquary of the Sixteenth Century

Bust portrait of St. Antonino, Archbishop of Florence, shown in his Dominican robe of black, with a white border decorated with crosses. On an octagonal, molded and painted wooden pedestal, arranged as a reliquary with glazed panels for the reception of relics in front and sides.

Height, 20 inches; width, 21 inches.

792—Pair of Florentine Glazed Terra-cotta Portrait Medallions of the Sixteenth Century by Giovanni della Robbia (1469-1527(?))

Circular shape. Concave medallions painted, in white reserve and outlined with sepia, on a blue background, with the heads of Roman warriors wearing helmets. The frames are of glazed terra-cotta modeled with fruits, flowers, leaves and pine-cones and glazed in naturalistic colors.

Diameter, 29 inches.

Note: From the collection of Raoul Heilbronner, of Paris.

W. Bennet, agt.

793—Florentine Colored Stucco Bas-relief Tondo by Benedetto da Maiano. Fifteenth Century

1550.

Circular shape. Modeled with a seated half-figure of the Virgin in blue mantle and white hood, with her left hand resting on the wrists of the undraped Child Christ, who sits in her lap and is supported with her right hand. Surrounded by a frame modeled with a banded wreath of fruits and leaves. Modeled by Benedetto da Maiano.

Diameter, 27½ inches.

Note: An exactly similar example to this bas-relief, differing only in the details of its coloring, is to be found in the Berlin Museum. In the catalogue prepared, under Dr. Bode's direction, by Frida Schottmuller and published in Berlin in 1913, it is there illustrated as No. 207.

H. H. Seaman, agt.

794—Florentine Glazed Terra-cotta Bust by Giovanni della Robbia (1469-1527(?))

5200.

Bust of our Saviour, with head in unglazed terra-cotta and body with robe glazed in colors. The head, with curling forked beard and mustache and long curling hair, is inclined forward and downward, and the robe has an open neck with a band of linen embroidery. Over the left shoulder is thrown a mantle. Modeled by Giovanni della Robbia (sixteenth century).

Height, 22 inches.

Note: This bust, known to students as the "Marquis Viviani della Robbia," has been often illustrated, twice by the late Marcel Reymond in his books, "Florentine Sculpture" and "The Della Robbias." It is the last work of the family that remained in the possession of their descendants, from the present owner. This important example is evidence that Giovanni della Robbia, during his lifetime, modeled his style on pictures or sculptures by the great masters of the immediate past, such as Botticelli, Ghirlandaio, Pinturicchio, Luca della Robbia, Verrocchio and Rossellino. In the present instance his work shows the impression made on him by the paintings and sculptures of Verrocchio. Professor Allan Marquand of Princeton, leading authority on Della Robbias, says that the bust of Christ from the Viviani della Robbia Collection appears to him correctly attributed to Giovanni della Robbia, who was undoubtedly influenced by Verrocchio. It is, he thinks, to be assigned to the early years of the sixteenth century, perhaps as late as Giovanni della Robbia's statue of St. John the Baptist at Galatrona (1518) and earlier than the bust of Christ at the Certosa (1522).

Leone Ricci

795—Florentine Glazed Terra-cotta Madonna and Child of the Fifteenth Century by Andrea della Robbia (1437-1528)

2900.

Round-arched tablet enclosed in a frame of egg-and-dart pattern and with an ogee-shaped apron outlined by acanthus-leaf rinceaux which enclose four-winged cherubim. The tablet shows the figure of the Virgin modeled in high relief and kneeling, with her head inclined forward, in front of the Child Christ with an expression of ineffable adoration upon her face. Her Son reclines at full length upon a bed of foliage in the left-hand corner. Above is seen the Holy Father among clouds and surrounded by Cherubim. Glazed in white, heightened with gilding and with a blue background. The bed of foliage on which the Child Christ reclines is glazed in green.

Height, 39 inches; width, 21 inches.

Note: Professor Allan Marquand of Princeton, the acknowledged authority on the works of the della Robbias, concerning which he has written important volumes, says this bas-relief is a variant of Andrea della Robbia's famous altar-piece at La Verna and came from Andrea himself.

J. H. French & Co

796—Florentine Colored Stucco Bas-relief by Rossellino. Fifteenth Century

4000.

Rectangular shape. Modeled with the three-quarter-length figure of the Virgin seated, in a red robe with a white hood, holding on her lap and supporting with her left hand the Child Christ, dressed in a tunic and holding a bird in His hands. In the background, in low relief, are two vase-shaped candlesticks supporting a festoon of leaves. In old carved, painted and gilt wood tabernacle frame, with pointed, molded pediment, pilasters with fluted and carved shafts, paneled plinth and molded base. Modeled by Antonio Rossellino (1427-1490).

Height, 50 inches; width, 35 inches.

From the old Stefano Bardini Collection, sold, in Florence, many years ago.

Note: Though once attributed to Rossellino, this bas-relief, "The Madonna with the Candlesticks," is believed by leading experts to be the masterpiece of the anonymous "Master of the Marble Madonnas." An exactly similar example to this bas-relief, differing only in the details of its coloring, is to be found in the Berlin Museum. In the catalogue prepared, under Dr. Bode's direction, by Frida Schottmuller and published in Berlin in 1913, it is there illustrated as No. 156.

797—Florentine Colored Stucco Bas-relief by the "Maestro della Cappella Pelligrini." Fifteenth Century

Modeled with the seated full-length figure of the Virgin, in a loose red robe and blue mantle, holding on her right knee the partially draped seated Child Christ. Both figures have gilded halos. In contemporary frame with pointed crocketed Gothic arch, supported by spirally fluted pilasters, plain plinth and molded base.

Height, 28½ inches; width, 15½ inches.

798—Abruzzi Marble Bas-relief by Silvestro dall' Aquila. Fifteenth Century

Rectangular shape, of yellow Istrian marble. Modeled with the standing figure of the Virgin, in a loose robe, supporting with her right hand the standing figure of the undraped Child Christ, who raises his right hand in the act of benediction. In old painted and gilded wood tabernacle frame, with molded, dentelled cornice, marbled frieze and plinth and columnar pilasters with fluted and astragalled shafts and Corinthian capitals. Modeled by Silvestro dall' Aquila (15th century).

Height, 4 feet ½ inch; width, 3 feet 5 inches.

799—Florentine Colored Terra-cotta Bas-relief by Francesco di Simone Ferruccio. Late Fifteenth Century

Irregular shape. Modeled with the three-quarter-length figure of the Virgin, seated and wearing a red robe. On her lap reclines the undraped Child Christ, whom she supports with her right hand. In old rectangular painted wood tabernacle with bracketed canopy, carved and modillioned cornice, painted background and shelf beneath. Modeled by Francesco di Simone Ferruccio (*circa* 1480).

Height, about 28 inches.

Note: This is an exact model of the marble, by the same artist, crowning the tomb of the lawyer Alessandro Tartagni in the Church of San Domenico at Bologna.

800—Paduan Marble Bas-relief by Bellano da Padova. Fifteenth Century

Rectangular shape. Modeled with a subject of a Pietà, with the half-length figure of the dead Christ with stigmata on hand, supported by two youthful angels in sarcophagus carved with festoons. In molded

[*Continued*

[No. 800—*Continued*]
frame flanked by fluted pilasters. Modeled by Bellano da Padova (1430-1492).

Height, 27½ inches; width, 36½ inches.

Note: Bellano of Padua (a Florentine born) was a leading pupil of and frequent collaborator with Donatello, many of the works formerly attributed to whom have recently been recognized as being by Bellano. It is difficult indeed to distinguish the works of the two masters. The angels, for instance, in the Pietà closely resemble the work of Donatello himself. Signor Tolentino's attribution of this work to Bellano is confirmed by the opinion of directors of Italian museums and critics, including Professor Perkins, the great critic and collector now resident in Florence, Professor P. Toesca, the author of an authoritative work on Quattrocento art, and Professor Giacomo de Nicola of the National Museum of Florence. The two latter have expressed their views in writing.

PAINTINGS OF THE FIFTEENTH, SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

801—*FIFTEENTH CENTURY CHINESE PAINTING*

PORTRAIT of a lady in flowered robes standing on a tiled balcony and holding in both hands a vessel covered with a knotted cloth. In molded wooden frame.

MARCO DA FORLÍ OR PALMEZZANO (1456-1537)

802—*A PIETÀ*

(Panel)

Height (of picture), 9½ inches; width, 7½ inches

UNDRAPED half-figure of Christ, with wounds in side and hands, standing erect in a stone sarcophagus and holding up His hands. Behind Him stand the Virgin, in a red robe and blue mantle, her mouth open as though making lamentation, and an angel, in yellow tunic and red skirt, holding a crown of thorns above the Christ's head. Landscape background with a hill and three crosses. Blue sky. In original tabernacolo frame with flat arch having the spandrels carved with leaves, supported on detached fluted Doric columns standing on acanthus-leaf brackets. Plinth decorated with quatrefoil panels. Painted and gilt.

From the collection of Mr. Boismen, of Nantes.

FLEMISH SCHOOL OF THE FIFTEENTH CENTURY

803—*PORTABLE TRIPTYCH* G. Schiller

90.

(Panel)

Height, 5¾ *inches; width,* 8½ *inches*

Center panel with round-arched top, painted with an "Adoration." In the center the Virgin, in a blue robe, and St. Joseph, in a red tunic, are kneeling in front of the undraped Child Christ, who reclines at full length on the ground in front of them. Behind is a shepherd bearing a lamb on his shoulders; to the left is another shepherd with a staff. Architectural and rocky background and landscape in the distance. The hinged wings on either side are inscribed, in gold, on brown backgrounds, with quotations in Latin from the Vulgate version of the 2nd Chapter of St. Luke.

MAZZOLINO DA FERRARA (1481-1530)

804—*THE ANNUNCIATION* N. N. Seaman, agt

450.

(Panel)

Height, 15 *inches; width,* 11 *inches*

The interior of a room with an arched ceiling. The Virgin, in a red bodice and blue skirt, is standing on the left near a carved wood prie-Dieu on which is placed a book. At the right the Angel Gabriel with purple wings, in a purple garment with green scarf, extends his left hand toward her. At the back is a four-post bed with turned wooden posts, green curtains and tester, while above is a Spiritus Sanctus dove with outstretched wings surrounded by rays of gold. In old tabernacolo frame with molded cornice, frieze and plinth, decorated, in relief, with panels of masks and scrolls, turned and carved baluster-shaped pilasters with vase-shaped bases carved with acanthus leaves on modillion-shaped brackets. Molded base. Painted and gilt.

Note: Mazzolino da Ferrara was a pupil of Lorenzo Costa.

FRANCESCUCCIO GHISI

FOURTEENTH CENTURY BOLOGNESE SCHOOL

Not here

805—*VIRGIN AND CHILD*

(Panel)

Height, 15¾ *inches; width*, 12 *inches*

FIGURE of the Virgin, in red robe, green mantle and hood, seated and supporting on her right knee the Child Christ in a yellow robe. Gold background with seven Cherubim, painted in red, on each side of the Virgin. In molded wood frame.

MEO DA SIENA (1435-1495)

FIFTEENTH CENTURY TUSCAN SCHOOL

Dudley D. Sicker

806—*TRIPTYCH*

226.

(Panel)

Height, 21½ *inches; width*, 16½ *inches*

CENTER wing with pointed, crocketed arch top painted with a Virgin, in blue robe and hood, seated, with the draped Child Christ seated and encircled by her left arm. He holds in one hand an inscribed label. Above is God the Father with the right hand raised in the act of benediction. All figures have inscribed halos. Side wings painted with the figures of two saints, one with staff and bell, the other with a book, while above are half-figures of female saints, all with halos. Gold-dotted backgrounds.

SIENESE SCHOOL

FIFTEENTH CENTURY

807—*VIRGIN, CHILD AND SAINTS* e. Bernet. 1924

(Panel)

Height, 27 inches; width, 13½ inches

IN the center the Virgin, in red robe and dark green mantle, stands and supports the standing Child Christ in a white robe, and protects Him with a fold of her mantle. On either side stand two saints, while below is a four-winged Cherub. Gold background. In painted and carved wood frame with trefoil arch, having acanthus-leaf crockets, spirally twisted pilasters and paneled plinth.

SPINELLO ARETINO (1332-1410)

FOURTEENTH CENTURY FLORENTINE SCHOOL

808—*THE CRUCIFIXION* Leone Ricci

Height, 26 inches; width, 16 inches

IN the center is the figure of Christ on the Cross, with six flying angels, of whom three receive, in cups, the blood from the wounds in His hands and side. Embracing the foot of the cross is St. John, while on his left the Virgin swoons in an attitude of grief, supported by one of the Holy Women. On the other side stands a Roman soldier, lifting a sponge of hyssop on a reed, and a Jewish high-priest with a sword. In the background, on the left, are Roman centurions with an "S. P. Q. R." banner, and on the left a group of Jews with spears. Gold background. In fifteenth century carved and gilt wood tabernacle frame, with carved and dentelled cornice, carved frieze and pilasters and inner round arch with carved pilasters and leaves in the spandrels. Plinth carved with honeysuckles, masks and shield-shaped escutcheons.

Note: Spinello Aretino, or Luca Spinelli, was perhaps the greatest pupil of Ambrogio Lorenzetti. Among his other works are the frescoes on the walls of the Campo Santo, Pisa. Practically all of these are his work, with the exception of "The Assumption" by Lippo Memmi.

MICHELE GIAMBONO (MICHELE GIOVANNI BONI)

(Early Fifteenth Century)

809—*MADONNA AND CHILD*

(Panel)

Height, 22 inches; width, 13½ inches

Rectangular shape, with round-arched top. In the center sits the Virgin, in a richly embroidered blue mantle, holding on her lap the partially draped Child Christ and supporting with one hand His head. He looks upward to His mother and grasps with His left hand the border of her mantle. Above, two angels hold a crown over the Virgin's head, and below kneel two other angels with folded hands. Incised gold background. In carved and gilt wood tabernacle frame of the period.

From the Wilkins, of Florence, and the Gabriele d'Annunzio Collections.

Note: This picture was formerly in the Capponcina Villa of the great soldier-poet Gabriele d'Annunzio, Commander-in-chief of the volunteers in "Fiume d'Italia." He mentions it in his books, for it hung in his bedroom and he cherished a strong predilection for it. On the back is an old printed label stating that under Ferdinand II, King of the Two Sicilies, it was catalogued as by Andrea Verrocchio.

GENTILE DA FABRIANO (?) (1360—1440)

Fourteenth Century Marche School

810—*MADONNA AND CHILD, WITH ANGELS AND SAINTS*

(Panel)

Height, 24½ inches; width, 17½ inches

Rectangular shape, painted with a full-length figure of the Virgin in red robe and blue mantle and brocaded skirt, seated on a throne with the Child Christ in a brocaded robe. He holds with both hands His Mother's breast and is suckling. Above are two angels holding a crown over the Virgin's head, while below are two saints, one with a bishop's mitre and one with a broad-brimmed hat. Gold background, incised around the Virgin's head with crown and halo. In old carved and gilt wood tabernacle frame with incurved crocketed-arch pediment, the tympanum painted with a half-length figure of God the Father. Crocketed pilasters with Gothic paneled shafts and pinnacle finials and pediment carved with Gothic tracery. Frame inscribed, at a later period, with a date.

GIACOMO RAIBOLINI (1484-1557)

811—*VIRGIN, CHILD AND ST. JOHN THE BAPTIST*

Height, 24 inches; width, 19½ inches

SEATED figure of the Virgin, looking downward. She wears a red robe with pearl and jewel studded neckband, a blue mantle forming a hood, and a pearl fillet. On her left knee is seated the undraped Child Christ, turning His face upward toward His Mother. On the left stands a youthful St. John the Baptist, in a robe knotted on the right shoulder and holding a staff terminating in a cross and bearing a label inscribed: "ECCE AGNUS DEI." In the background is a rocky landscape with a river, and in the distance are the towers and spires of a town.

Note: Giacomo Raibolini was the elder son of Francesco Raibolini, known as Francia. He studied under his father, upon whose works his style is based.

MELANZIO IL VECCHIO

(LATE FIFTEENTH CENTURY)

812—*A DEPOSITION*

(Panel transferred to canvas)

Height, 21 inches; width, 16 inches

IN front is the dead body of Christ, with wounds in side, hands and feet, lying at full length with the head supported by the Virgin, in a red robe and blue mantle, the feet by St. Mary Magdalene, with long golden hair, in a green bodice and red skirt. In front of the body kneels one of the Holy Women in green and red, and on the other side another in a green robe and yellow mantle. Behind stand two bearded noblemen, one in a red robe, blue mantle and red cap holding the nails in one hand, the other in a green robe, yellow mantle and green cap, and at their side St. John in a yellow robe and rose-colored mantle lined with green. Behind is the cross with an INRI inscription. Landscape background, with trees, buildings and figures. Blue sky flecked with clouds. In old molded gilt wood frame.

From the Delaroff Collection, of Paris.

Note: Berenson says of this picture that it was painted by a collaborator of Benozzo Gozzoli, probably Melanzio il Vecchio.

Lorenzo Ricci

JACOPO SELLAIO (15TH CENTURY)

425.

813—*VIRGIN IN ADORATION AND SAINTS*

(Panel)

Height, 27 inches; width, 20 inches

IN the center the Virgin, in red robe, dark blue mantle and red hood, kneels with folded hands in adoration of the undraped Child Christ, who reclines in front of her with uplifted hands; behind Him a youthful St. John the Baptist also kneels in an attitude of adoration, while farther back stands a group of saints including St. Peter and Mary Magdalene. In the background is a landscape with buildings and figures. In carved, painted and gilded tabernacolo frame with molded and dentelled cornice, frieze carved with gryphons and honeysuckles supported on two fluted and astragalled Corinthian pilasters. Molded base and plinth inscribed "AVE MARIS STELLA DE."

VENETO-BYZANTINE SCHOOL

THIRTEENTH CENTURY

S. A. Ferguson

150.

814—*MADONNA AND CHILD*

Height, 36 inches; width, 23½ inches.

RECTANGULAR shape with central panel, showing a half-length figure of the Virgin with gash in her cheek, supporting the seated, draped figure of the Child Christ holding an open book in His left hand. Both figures have gilt halos, in the angles being Greek initials and below three panels of inscription in Greek characters. This central panel is surrounded on three sides by eleven rectangular panels showing scenes in the life of St. Mark, with buildings which represent the architecture of the period. Below is a long panel showing St. Mark in the harbor of Corfu blessing the Venetian fleet, which is engaged in a naval battle with the Turkish fleet.

PIER FRANCESCO FIORENTINO (Late 15th Century)

815—*MADONNA AND CHILD* 14-Le. Matthews

950.

Height, 25 inches; width, 14 inches

Seated figure of the Virgin, in a red robe and blue mantle, forming a hood and closed at the neck with a pearl medallion. Her head is inclined to the left and she gazes downward at the Child Christ, who, clothed in a tunic and with fair hair, rests on her lap. In His right hand He holds a bird. Both figures have gilt halos, that of the Virgin being incised with radiating lines and dotted borders, that of the Christ being painted with a Maltese cross in red, and bordered with raised beads. The background, probably repainted at a later date, is green. In old tabernacolo frame, with a round arch and carved at the apex and sides with shells and volutes, molded apron and plinth inscribed "maria gratia plena d." painted red and gilt.

From the Charles Butler Collection, London.

Note: According to the celebrated American writer on art, Berenson, Pier Francesco Fiorentino is known to have been active during the last three decades of the fifteenth century. He was a pupil of Fra Angelico or Benozzo Gozzoli, and was influenced by Neri di Bicci. His pictures resemble those of Fra Filippo and Pesellino.

BERNARDINO FUNGAI (1460-1516)

L. Orsetti

816—*VIRGIN IN ADORATION AND ST. JOHN THE BAPTIST*

(Panel)

300.

Height, 37 inches; width, 20 inches

Full-length figure of the Virgin in red robe, blue mantle and cambric hood, in an interior, kneeling with folded hands in adoration of the Child Christ, who lies undraped in front of her, His head supported on a bolster. Leaning over Him, also in an attitude of adoration, is the infant St. John the Baptist, with his camel's skin robe and a staff with cross and label inscribed "ecce agnus." In the background is an open window through which is seen a landscape with a lake and trees. In round-arched tabernacolo frame of carved, painted and gilt wood, with fan-shaped cresting and side brackets and gilded with a pattern of honeysuckle scrolls. Molded base and plinth inscribed "ave gratia plena."

NORTH ITALIAN SCHOOL OF THE SIXTEENTH CENTURY

817—*AN ADORATION*

(Panel)

Height (of picture), 25 inches; width, 21 inches

In the center the Virgin, in a red robe with a dark mantle, kneels in adoration of the Child Christ, who reclines, undraped, on a pillow covered by a fold of His Mother's mantle. On the left St. Joseph, shown as a bearded man of middle age, leans out of a window with hands crossed. On the right, under a pent roof, two cows are feeding out of a manger filled with hay, and three youthful angels are singing out of an open book held by two of them. In the background two Shepherds, one with bag-pipes, the other with a staff, are watching over a flock of sheep. In the distance is a hill crowned with a castle and on the right a hill with trees. Above is an angel in a red robe holding a label inscribed "ANNUNCIO VOBIS CUM DIVIA NATIVA." Greenish blue sky. In old tabernacolo frame with molded cornice, plain frieze, paneled pilasters, and plinth painted with scrolled leaves and three circular medallions of angels. Molded base.

VENETO-BYZANTINE SCHOOL

FOURTEENTH CENTURY

818—*MADONNA AND CHILD*

(Panel)

Height, 33½ inches; width, 27 inches.

RECTANGULAR shape. Painted with a three-quarter-length figure of the Virgin in red robe *semé* with stars, blue mantle and fringed hood, supporting with her left hand the draped Child Christ, who raises His right hand in the act of benediction and holds a scroll in His left. Both figures have incised scrolled halos while above are circular medallions with Greek initials. Gold background.

BELLINI SCHOOL OF THE FIFTEENTH CENTURY

819—*MADONNA AND CHILD*

(Tondo: Panel)

Diameter, 35½ *inches*

Circular shape. Half-figure of the Virgin in a red robe embroidered with a gold band at the neck and a blue mantle, forming a hood, over a white cambric head-dress. She holds in her right hand a coral necklace which she shows to the undraped Christ Child, who is supported on her left arm. He sits with upturned face. On either side are two cherubim and clouds. Blue background. In circular molded frame painted, with a band of pointed-leaf scrolls, in gold on a dark ground.

PIETRO CAVALLINI (14th Century, died *circa* 1384)

Florentine School of the Fourteenth Century

820—*A DEPOSITION*

In the center is the dead body of Christ, shown at full length and supported and surrounded by a group of Disciples, Joseph of Arimathea and Holy Women. Landscape background and on the left an open sarcophagus. In molded wooden frame with stepped top.

PAOLO UCCELLO (1307-1475)

FLORENTINE SCHOOL

821—*FRONT OF A SMALL CASSONE* H. H. Lehman, agt

1200.

Height, 16 inches; width, 27½ inches.

IN the center are the figures of an old man and a youth, both in full suits of golden armor, with clasped hands, on which rest the hands of a young woman dressed in black embroidered with gold and surrounded by her maidens in various costumes. On the left a youth, in red tunic and gold mantle, sits on horseback. On the right a companion of the youth, in gold armor, stands behind him; an old man, in red tunic and dark blue jerkin and tights, holds a white horse, while a Knight, in gold armor with a red cape, sits astride a brown horse. Behind him a crowd of soldiers in gold armor are holding lances, and behind them rise the turrets of a castle. Background of rocks, trees and a river and a foreground of a meadow dotted with flowers. In molded gilt wood frame.

From the Bois de Versailles and Roybet Collections, Paris.

"MASTER OF THE BATTLE OF ANGHIARI" (*Circa* 1440)

EARLY FIFTEENTH CENTURY FLORENTINE SCHOOL

822—*CASSONE PAINTING: "A TRIUMPH OF A 'CASA DE' PAZZI' KNIGHT"*

£300. Keller & Company

Height, 18¼ *inches; width,* 51½ *inches*

ENTRANCE into Florence of a Knight of the "Casa de' Pazzi," a leading Florentine family, who for generations opposed the Medici family. In advance are attendants on horseback, blowing long trumpets, followed by a herald in full armor, with the arms of the Casa de' Pazzi family on his tabard. Behind him are two youthful knights on horseback, one of them holding an umbrella-like canopy; behind these again rides, on a triumphal car drawn by white horses, the Knight seated, wearing armor and a peaked cap, and holding a commander's baton. At the rear are soldiers with lances, one on a horse with a panoply embroidered with Florentine lilies. Behind are attendants holding aloft ewers and dishes as gifts to the city of Florence. On the right are the machicolated turrets of Florence, on the left a gabled building and, in the distance, a mountainous landscape.

From the Marcuard Collection, Florence.

Note: With this picture is sold a Florentine gilt and painted wood cassone, of later date, the front being paneled with this picture. Molded hinged lid, scrolled pilastered angles. Molded gadrooned base and paw feet. Decorated with leaf medallions on a quatrefoil diapered ground, with border of geometrical design. The sides are paneled with painted portraits.

Height, 3 *feet,* 8 *inches; length,* 7 *feet; width,* 2 *feet* 6½ *inches.*

FRANCESCO PESELLINO (1422-1457)

TUSCAN SCHOOL OF THE EARLY FIFTEENTH CENTURY

823—*CASSONE PICTURE*

1600

Height, 16½ inches; width, 53 inches.

IN the center, under a canopy, is seated a figure clothed in a dark robe with a hawk perched on one hand. In front of him stands a maiden with two attendants. On either side is a rocky landscape, with figures hunting and gathered round an open sarcophagus. Above and below are gilt bands of Florentine fleurs-de-lis and heraldic lions in pastiglia.

From the Marcuard Collection, Florence.

Note: Francesco Pesellino was a pupil of his grandfather Giuliano Pesello, and a follower of Fra Angelico and Masaccio, but chiefly of Fra Lippo Lippi. With the picture is sold a Florentine gilt and painted wood cassone of later date, the front being paneled with Pesellino's picture, the sides with two portraits painted on panels.

Height, 3 feet 8 inches; length, 7 feet; width, 2 feet 4½ inches.

BOTTICINI (15TH CENTURY)

FIFTEENTH CENTURY FLORENTINE SCHOOL

824—*MADONNA AND CHILD*

225

(Panel)

Height, 33 inches; width, 21½ inches

RECTANGULAR shape, with round-arched top. Figure of the Virgin, in red robe and blue mantle with gold-embroidered border forming a hood, seated on a carved stone bench. She supports on her lap the partially draped Child Christ, who holds one of His Mother's breasts with both hands in the act of suckling. Gold-rayed back. In old molded and gilt wood frame.

EARLY FIFTEENTH CENTURY FLORENTINE SCHOOL

825—*MADONNA AND CHILD* L. Ricselli

175.

(Panel)

Height, 39 inches; width, 20 inches

RECTANGULAR panel with pointed-arch top. Painted with a central figure of the Virgin in red robe and blue mantle, seated, and encircling with her left arm the standing draped figure of the Child Christ. In front kneel two saints, one with long gray beard and staff, the other in monk's robe holding a floriated cross. Behind are two standing saints, one holding a book, the other a drawn sword. All with halos. Gilt background. In tabernacle frame with pointed crocketed-arch top, spirally twisted columnar pilasters and "AVE MARIA" inscribed plinth.

MARGARITONE D'AREZZO (1216-1293)

826—*BEHEADING OF ST. JOHN THE BAPTIST*

(Panel) Le. Te. Canessa

225.

Height, 34 inches; width, 26 inches

IN the foreground the Saint, shown as a beheaded man of middle age, kneels with bound arms, while the executioner upholds his sword in the act of decapitation. On the right is a Roman soldier and two Jewish priests, and on the left Herodias, carrying a charger, with two attendants. In the distance are a tower and pillared portico, on the latter of which King Herod is seated on his throne at a banquet table surrounded by guests, including Jewish high-priests, and with two heralds. In front of the table is seen Salome receiving the head of the Saint on a charger. Above are two angels and a sunburst. Gilded background. Inscribed "Decollatio S. Joannes Baptista. Margareto Dearetio pingebat."

Note: Margaritone di Magnano, to give him his full name, was a distinguished sculptor as well as a painter of the fourteenth century. Giotto was one of his pupils.

MANNER OF

LIPPO LIPPI (1457-1508)

FOURTEENTH CENTURY FLORENTINE SCHOOL

827—"*HOLY FAMILY*"

Diameter, 46 *inches*

CIRCULAR shape. Tondo, painted with a Holy Family. In the center is seated the Virgin with an expression of divine melancholy, dressed in a red robe and blue mantle. She holds with both hands, as though to prevent Him from falling, the Child Christ, undraped save for a swaddling band. He leans forward to play with the cross held by the infant St. John the Baptist, who in a single camel's hair garment stands below. At the back St. Joseph is seated reading, and at the left side two angels with folded hands are kneeling. All the figures have halos, that of the Christ being cruciform. Background, a mountainous landscape with buildings. In unusual gilt wood frame of the period, carved with fruits and flowers.

PIER FRANCESCO FIORENTINO (15TH CENTURY)

828—*VIRGIN AND CHILD*

(Panel)

Height, 51½ inches; width, 36½ inches

THREE-QUARTER-LENGTH figure of the Virgin with folded hands, adoring the undraped Child Christ, who reclines in front of her. The Virgin wears a red robe brocaded with gold, with tight-fitting sleeves, a blue mantle embroidered on the left shoulder with a gold star, a cambric head-covering and gold necklace with a quatrefoiled pearl and ruby pendant. She has a gilded halo and rays. The Child Christ is supported on a fringed linen napkin by two youthful angels in white robes, one with a halo, the other with peacock feather wings. Behind the figures are on one side palm trees, on the other cypresses, while in the background are seen in a wooded landscape the towers of San Miniato. In carved, painted and gilt tabernacolo frame with molded cornice and frieze painted with scrolls supported by fluted Corinthian capitals. Molded base and apron and plinth painted with two escutcheons charged with coats-of-arms and inscribed "AVE MARIA GRATIA."

Note: Concerning Pier Francesco Fiorentino, see the note to No. 815 in this catalogue. This picture, undoubtedly a work of the master, differs greatly from many other pictures attributed to him. The influence, for instance, of Benozzo Gozzoli is shown very clearly in its landscape background, while the general design and technique are in the manner of the earlier painters.

AMBROGIO LORENZETTI (1300(?)— *circa* 1348)

FOURTEENTH CENTURY FLORENTINE SCHOOL

829—*TRIPTYCH*

(Panel)

Height, 79 inches; width, 67 inches

CENTER and wings with pointed Gothic arches and columnar pilasters with twisted shafts, plinths carved with Gothic tracery and shaped tops enclosing sunken trefoil medallions and surmounted by quatrefoil medallions. Center painted with a full-length figure of the Virgin, in red robe and blue mantle, seated on a marble throne and supporting the partially draped Child Christ, who sits on her left knee and reaches His right upward toward His Mother's face. Wings painted with standing figures of saints, on the right St. John the Baptist, and on the left a local saint with the dagger of his martyrdom. All figures have halos. Gold background. Above the center in the trefoil medallion is a shield charged with the coat-of-arms of the Bigallo (a rooster, or "gallo"), on either side are scrolls, and in the medallions above. God the Father in the center, the angel Gabriel on the left side and the Madonna receiving the Annunciation on the right side. In original carved wood frame, regilt at later date.

Note: This picture has a remarkable history. Painted by Lorenzetti for the Bigallo, the Foundling Hospital on the Piazza Duomo. When it came before the Government Board that its exportation might be justified, the direction of the Bargello recognized it at once as a picture stolen over one hundred years ago from the Bigallo. This dictum was confirmed, but as the theft was outlawed by time its exportation was allowed and hence, from a private collection in Florence, it came into the hands of its present owner. Though most experts are agreed it was painted by Lorenzetti, Professor Perkins attributes it to Mariotto da Nardo of Florence, and Seymour de Ricci to Daddi. The Bigallo, one of the oldest of Florentine institutions, was founded to care for abandoned orphans. Its collection of pictures is unrivaled, for nearly every great master, from Giotto onward, painted a votive offering for it.

Lorenzetti appeared in Florence in 1322, where he practised medicine for some years. He was, says Vasari, "matricolate nell' arte de' medici e degli speziali." (He was an adept in the art of medicine and its various branches.) His first picture was painted under the influence of Simone Martini. In 1835 he went to Siena to decorate the walls of the Della Scala Hospital. It may be noticed that this triptych closely resembles Lorenzetti's Altarpiece now in the Siena Gallery. Venturi points out that Ambrogio was strongly influenced by his elder brother Pietro, and was even tinged with his faults, especially with his rendering of hands outstretched and with a disproportionate space between the fingers. Lorenzetti died in 1348, probably from the plague.

VENETIAN SCHOOL

FOURTEENTH CENTURY

830—*PAIR OF PANELS* N. H. Seaman, agt.

750.

(Panel)

Height, 50 inches; width, 29½ inches

JOINED together and painted on both sides. One side with the full-length figures of St. John the Baptist in a camel's hair garment, holding a cross and scroll, and of St. Jerome in ecclesiastical robes, holding a book. Both with incised gilt halos. The other side, with a subject of an Annunciation showing in one panel the figure of the Virgin in a blue mantle with one hand raised, in the other the Angel Gabriel announcing his tidings. Background of buildings and blue sky. Below the angel is a shield-shaped escutcheon charged with a coat-of-arms of a rampant lion. In old molded and painted frames.

Note: These four panels are unusual examples of the Marano School and were painted under the influence of the contemporary workers in mosaic. They strongly resemble the mosaics of San Marco, Venice, and of Ravenna.

ANDREA DI CIONE, CALLED ORCAGNA (1308-1369)

FOURTEENTH CENTURY FLORENTINE SCHOOL

H. H. Seaman agt

831—*PAIR OF PAINTINGS OF GROUPS OF SAINTS*

4830.

(Panel)

Height, 56 inches; width, 32 inches.

RECTANGULAR shape, with rounded upper corners. One has for central figure St. Ambrose, with long beard and loose robe, holding in his left hand an open book with inscription in Lombardic characters. Behind him and at one side stand three other saints, one at the side, St. Stephen, in Deacon's robes, holding a book in one hand, a palm branch in the other; one, St. Sebastian, holding the arrows of his martyrdom; and one, St. Bernard, in his white monk's robe, holding a palm branch. All four have gilt halos. One shows in front the full-length figures of St. Peter, holding a book and a key, and of St. John the Baptist with an inscribed scroll and a cross. Behind are two minor saints, one with a tonsure, the other with long hair. All four have gilt halos. Backgrounds gilded and showing a Gothic pendentive and the start of two arches. One panel has an inscription across the bottom in Lombardic characters giving the artist's name. In carved and gilt frames of late date.

Note: Andrea di Cione was a sculptor and architect as well as a painter. Between 1350 and 1357, in conjunction with his elder brother "Nardi," he painted the frescoes in the Strozzi Chapel of the Church of Santa Maria Novella, Florence. A famous altarpiece by him is in the same chapel.

J. F. SAYRE (1748-1823)

EIGHTEENTH CENTURY ENGLISH SCHOOL

832—*"FEEDING CHICKENS"*

(Canvas)

Height, 19½ *inches; width*, 15½ *inches*

PAIR. In one a woman, in English peasant costume, scatters grain to chickens from a dish in her hand, while a child stands by. On the left a man leans from an open doorway. In the background is a garden and a stone obelisk and, in the foreground, a well with a bucket and a rooster. In the other, a man with apron holds with both hands a basket of food, at his back in an open doorway stands a woman, while an old man with peaked nightcap looks out of a window. On the right is a child seated and holding a puppy, on the left are peacocks, and in the foreground a hen.

Signed in lower right hand corner.

Note: From the manner of its technique this picture was evidently painted by an engraver. Sayre was a noted artist in mezzotint.

EIGHTEENTH CENTURY VENETIAN SCHOOL

833—*THE SWEETHEARTS*

(Pastel)

Height, 40½ *inches; width*, 31 *inches*

PORTRAIT of a young man in a blue coat, striped vest and knee-breeches and cambric neckerchief, who has his arm around the waist of a young woman in a white dress with red and white plumes in her hair. Their faces are reflected in a mirror which the youth holds in his hand, and the maiden fondles a spaniel which rests its head on her knee. Landscape background, with a fountain and ruins, and blue sea with boats in distance.

From the Zoubaloff Sale in Florence and old Simonetti Collection, Rome.

DESIDERIO MONSÙ (17TH CENTURY)

SEVENTEENTH CENTURY FRANCO-ITALIAN SCHOOL

834—*PAIR OF RECTANGULAR-SHAPED PICTURES*

(Canvas)

Height, 16¾ *inches; width,* 26¾ *inches*

PAINTED with subjects representing the "Triumph of Christianity." In one is seen a Roman Pagan building with large arch in the process of demolishment, while behind rise the towers of a Gothic Cathedral. On the right, through the arched opening of a gabled building, is seen the "Nativity" of Christ. In one is seen a group of Christian Gothic buildings with an overturned cornice of a Pagan Temple in the foreground. Both have stormy cloud-laden skys and are diversified by figures.

Note: Desiderio Monsù was a French painter who settled in Naples during the latter part of the seventeenth century. His works are noted for their remarkable technique, which resembles that of the modern school.

JEAN FRANÇOIS DE TROY (1679-1752)

FRENCH SCHOOL OF THE EIGHTEENTH CENTURY

835—*PORTRAIT OF A LADY*

(Canvas)

Height, 40 *inches; width,* 29½ *inches*

SEATED figure of a lady in rose-colored bodice and skirt trimmed at opening of bodice and sleeves with lace. She wears pearl drop ear-rings, a flat straw hat trimmed with flowers and holds in her left hand a basket of flowers and in her right, her elbow resting on a stone pedestal, a black velvet mask. Tree with foliage on the left and blue background. In carved and gilt wood frame.

FRENCH SCHOOL

EIGHTEENTH CENTURY

836—*PORTRAIT OF AN ADMIRAL* Leone Ricci

150.

(Canvas)

Height, 35 inches; width, 25½ inches

STANDING figure, with long curling hair, in black coat, tight trousers, and white neckerchief. Standing regarding the spectator, with folded arms and holding a wide-brimmed black hat. In the distance are a harbor and the fortresses of a French seaport.

PIETRO LONGHI (1702—1762)

VENETIAN SCHOOL: EIGHTEENTH CENTURY

837—*"HOMAGE TO MOTHER"*

375.

(Canvas)

Height, 76 inches; width, 54 inches.

PORTRAIT group. In the center is a terra-cotta bust of a middle-aged woman whom four children are draping with floral garlands. In the back is a youth with long fair hair and red robe, and at his side a young woman with powdered hair and a red bodice bordered with gold embroidery. On the right stands a boy in a full-skirted coat of blue brocaded with gold, a red-lined mantle, blue tights, long boots and a medallion on a black velvet ribbon around his neck. On the left a young child in a white dress is seated on a red cushion arranging a group of flowers. In the foreground is a small white and black spaniel. Dark background.

From the old Simonetti Collection, Rome.

SIXTH AND LAST AFTERNOON'S SALE

TUESDAY, APRIL 27, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CARVED WOOD OF THE FOURTEENTH, FIFTEENTH AND SIXTEENTH CENTURIES

838—VENETIAN CARVED, PAINTED AND GILT WOOD STATUETTE OF THE SIXTEENTH CENTURY

Kneeling figure of the Virgin in red robe and dark green mantle, both diapered in gold, and gold hood. Her hands are clasped as though in the act of prayer. On semi-octagonal base. Painted and gilt.

Height, 9½ inches.

839—TUSCAN CARVED, PAINTED AND GILT WOOD STATUETTE OF THE FIFTEENTH CENTURY

Half-length figure of the Virgin, in green robe with blue mantle and hood, having at her side the standing Child Christ, in red robe and blue mantle, His arm around His Mother's neck. Painted and gilt.

Height, 10 inches.

840—PAIR OF ITALIAN CARVED, GILT AND PAINTED CANDLE-HOLDERS OF THE FIFTEENTH CENTURY

Figures of kneeling angels with loose robes and upstretched wings, holding with both hands baluster-shaped standards with molded bases ending in iron candle prickets. On octagonal molded bases. Painted in colors and gilt.

From the Wilkins Collection, Florence.

841—Old Egyptian Carved and Painted Wood Priestess

Figure of a mummified princess with feather head-dress, close-fitting cap and wig. Body painted with vertical panel of hieroglyphs. On rectangular pedestal, the sides painted with key pattern.

Height, 25 *inches.*

842—Old Egyptian Carved and Painted Wood Figure

Figure of a mummified king with beard, close-fitting cap, wig and feather head-dress. Body painted with reticulations and a vertical panel of hieroglyphs. On rectangular pedestal with rectangular depression.

Height, 33 *inches.*

843—Tuscan Carved Walnut Lectern of the Sixteenth Century

Rectangular book-rest with pierced and carved scrolled cresting, molded cornice, voluted console brackets at side and shaped molded shelf, the center carved with a circular rayed medallion containing the Sacred Monogram (Crest of the Jesuits). Below is a carved and pierced scrolled bracket, a baluster-shaped stem carved with scrolls and rosettes and a rectangular molded pedestal.

Height, 21 *inches.*

844—Pair of Florentine Carved, Painted and Gilt Wooden Angels of the Fifteenth Century

Figures of kneeling angels with loose robes and upstretched wings holding baluster-shaped candlesticks. On octagonal molded pedestals.

Height, 23½ *inches.*

From the Wilkins Collection, Florence.

845—Flemish Carved and Painted Wood Figure of the Fifteenth Century

Full-length standing figure of St. Florian shown as knight in a suit of plate armor with gorget of chain mail, lapelled cap, red cloak and curling bushy hair. In one hand he holds the pail from which water issues in token of his miraculous extinguishment of a conflagration, while at his feet is the model of a building with a square campanile. On shaped base. Painted.

Height, 27 *inches.*

From the Galliegos Collection, Rome.

Miss Teschner

846—Pair of Florentine Carved, Painted and Gilt Wood Angels of the Fifteenth Century

150. Figures of kneeling angels, with loose robes and outstretched wings, holding with both hands carved columnar candlesticks with iron prickets. On octagonal molded pedestals.

Height, 12 *inches.*

Note: These are exactly similar to those sold in the Bardini Sale of 1918, No. 249.

H. T. Leaman, agt.

847—Venetian Carved, Painted and Gilt Wood Statuette of the Sixteenth Century

750. Standing figure of the Virgin, in red robe and blue mantle, patterned with scrollings in gold, holding on her left arm the undraped Child Christ, who holds in one hand an orb. On semi-octagonal molded base. Painted and gilt.

Height, 14½ *inches.*

A. Bernet, agt.

848—Venetian Carved and Gilt Walnut Bracket by Jacopo Sansovino Seventeenth Century

350. Shaped molded top, supported at the sides by two caryatid figures of women, one holding a sheaf of flowers. In the center is the figure of a bearded man with one arm akimbo. Base and pendant carved with scrolled acanthus leaves. Carving heightened with gilding. Modeled by Jacopo Sansovino.

Height, 19 *inches; width,* 17 *inches.*

Leone Levi

849—French Gothic Carved Oak Bucket of the Fourteenth Century

120. Rectangular shape. Carved, in high relief, with the seated figure of a chimera with human figure, claw feet, and grotesque head with open mouth.

Height, 3 *feet,* 4 *inches.*

A. Bernet, agt.

850—Pair of Flemish Carved Oak Statues of the Sixteenth Century

310. Standing figures of saints. One (St. Mary Magdalene) in loose robe holding a vase and cover, one a bearded man in tunic and cloak holding a drawn sword and a bag.

Height, 36 *inches.*

From the Wilkins Collection, Florence.

350 - 784 Angels 2 A. Bernet, agt.

851—Pair of Flemish Carved Oak Statues of the Sixteenth Century

Figures of saints. One crowned and holding a sword and open book with a prostrate figure of a king at her feet, one with drawn sword and open book.

Height, 36 inches.

From the Wilkins Collection, Florence.

852—Pair of Tuscan Carved, Painted and Gilt Wood Candle-holders of the Early Fifteenth Century

Figures of kneeling angels with loose robes and curling hair, holding, with both hands, baluster-shaped acanthus-leaf carved standards.

From the Wilkins Collection, Florence.

853—North Italian Carved Boxwood Bas-relief of the Fifteenth Century

Rectangular shape, carved with a subject of an "Adoration." In a round-arched opening kneel the Virgin and St. Joseph, the latter holding by the hand the undraped Child Christ whom His Mother adores with folded hands. On either side are angels, one playing the lute. In the background are cattle feeding from a rack of hay. Above are shepherds. The voussoirs of the arch are carved with cherubim, while above is a landscape with a river, a bridge, a castle and trees. Below is a foreground of flowers and leaves. Some of the decoration is in silver and bronze.

Height, 28½ inches; width, 17½ inches.

Note: This important bas-relief was carved by a North Italian sculptor under the influence of Luca della Robbia.

854—Carved, Painted and Gilt Wood Bas-relief of the Fifteenth Century by Guido Mazroni

Full-length figure of the Virgin, with loose red robe and blue mantle and hood heightened with gilding. She is kneeling, probably at the foot of the Cross, with folded hands.

Height, 36 inches.

From the old Simonetti Collection, Rome.

Keller for Cornelius

855—Pair of Tuscan Carved and Gilt Wood Torchères of the Late Sixteenth Century

200.

Baluster and vase-shaped standards carved with gadroon twigs and leaves and floral festoons. Circular molded and carved coupe-shaped terminations, triangular leaf-carved bases with chamfered angles and paw feet. *Height, 3 feet.*

H. H. Seaman, agt

856—Venetian Carved, Painted and Gilt Wood Bas-relief of the Late Fifteenth Century

140.

Figure of the Virgin in gold robes kneeling in adoration with the undraped Child Christ lying below her at full length. Gilt background incised with a circular medallion diaper, and inner round arch supported by carved pilasters. In original tabernacle frame with arched pediment supported by fluted Corinthian columns, painted and gilt.

Height, 2 feet 9½ inches; width, 1 foot 9 inches.

G. F. Chester

857—Venetian Carved, Gilt and Painted Wood Candle-holders of the Sixteenth Century

340.

Full-length figures of standing Angels in loose robes, with outstretched wings and outstretched arms, holding fluted cornucopiæ which terminate in candle-sockets. On octagonal molded base. Painted in natural colors and gilt. *Height, 3 feet 1[illegible] inches.*

H. K. Pearce

858—Florentine Painted and Gilt Wood Statue of the Fourteenth Century

500.

Votive-portrait of an owner of a castle as the Archangel Michael in a full suit of armor painted and gilt. His wings are outstretched and in his left hand he holds the painted model of the Castle with a Chapel within the walls, for which this figure was carved. *Height, 53½ inches.*

Calabrazo

859—Pisan Carved and Painted Wood Statue of the Early Fourteenth Century

200

Full-length figure of the Virgin, crowned and in a red robe and blue mantle, seated with the Child Christ. His lower limbs wrapped in a fold of her mantle, seated on her right knee. In her left hand she holds the lower stem of a palm branch. Painted in distemper. *Height, 41 inches.*

Note: This interesting example of the earliest school of Italian sculpture shows very plainly the Byzantine influence which was then dominant.

400. – 8551 Torchères Keller & Co

860—North Italian Carved, Painted and Gilt Wood Statue of the Sixteenth Century

Standing figure of Saint Catherine, with long flowing hair. She wears a red robe diapered with scrollings in gold, white sleeves patterned with medallions and scrolled in red and gold, red mantle patterned with scrollings in gold lined with green and edged with a beaded border in red and green, a necklace of gold links with circular pendants and a crown. She holds in her left hand the handle of a sword and extends her right in front of her. At her feet crouches a bearded figure representing the Emperor Maximin. On circular molded base.

Height, 44½ *inches*

861—Florentine Carved, Painted and Gilt Wood Statue of the Sixteenth Century by Gaggini (Early 16th Century)

Standing full-length portrait of a Florentine lady with long hair, hooded with flowing veil. She is dressed in a blue robe brocaded with fruits, leaves and scrolls in gold with a dotted pattern and ground, confined at the waist with a shaped and tasseled girdle and with a shaped band around the neck, white gathered under sleeves patterned in gold and a red-tasseled mantle brocaded with medallions of flowers and leaves in gold. With her left hand she holds a fold of her mantle and extends her open right hand in front of her. On rectangular marbled base. Painted and gilt.

Height, 60 *inches.*

862—Flemish Walnut Bas-relief of the Fifteenth Century

Rectangular shape, carved with a subject of a "Deposition." In the center is the undraped figure of the dead Christ supported by St. Joseph of Arimathea. In front are the Virgin kneeling, with outstretched hands, and St. John standing, while at the back stand two Holy Women.

From the Galliegos Collection, Rome.

Note: Señor Galliegos was a Spanish painter whose works are well known in this country.

863—Flemish Carved and Painted Oak Bas-relief and Frame of the Sixteenth Century

Rectangular shape, carved with a subject of a "Deposition." In the center is the prostrate body of the dead Christ supported by kneeling Holy Women with the Virgin in the center with clasped hands flanked by two standing figures. Background painted with scrolls and label. In tabernacle frame with molded broken cornice, frieze carved with cherubim and pilasters carved with arabesques. Molded broken base.

Height, 42 inches; width, 39½ inches.

From the Wilkins Collection, Florence.

STUCCO, TERRA-COTTA, PAPIER-MACHÉ, OF THE FIFTEENTH AND SIXTEENTH CENTURIES

864—Tuscan Painted and Gilt Stucco Bas-relief of the Fifteenth Century

Rectangular-shaped tablet modeled with three-quarter-length standing figure of the Virgin, in red robe and dark green mantle and hood. She supports with both arms the standing undraped figure of the Child Christ, while two winged angels place a crown upon her head. In wooden tabernacolo frame with triangular pediment above, occupied by modeled figure of Christ rising from the Tomb.

Height, 20 inches; width, 10½ inches.

865—Umbrian Stucco Bas-relief of the Fifteenth Century

Modeled with the figure of the Virgin in red robe and blue mantle, standing and supporting the undraped Child Christ, who leans against His Mother. Two Angels above are crowning the Virgin. In original tabernacle frame with pointed pediment, the tympanum modeled with a Pietà of Christ rising from the tomb.

Height, 1 foot 8½ inches; width 11¾ inches

866—Venetian Papier-maché and Wood Bas-relief of the Fifteenth Century

Round-arched papier-maché tablet modeled with kneeling figure of the Virgin, in robe and mantle, and with clasped hands adoring the Child Christ, who lies at full length on the fold of a mantle in front of her, with background of gold, lined and dotted in a diaper of circular rosetted medallions and enclosed in a molded, beaded and leaf-ornamented round-arched niche flanked by pilasters with shafts pierced and molded in a design of vases of flowers and leaves. Tabernacolo frame of wood, with molded and dentelled arched pediment, scrolled plinth and molded and carved cornice supported by fluted and astragalled composite pilasters on painted plinth, with remains of applied gilt carving on leaf-ornamented base.

Height, 33 *inches; width,* 21 *inches.*

867—Tuscan Painted Papier-maché Bas-relief of the Fifteenth Century

Arched tablet modeled in low relief with the half-length figure of the Virgin, in red robe, blue mantle and yellow hood, clasping with her right hand the undraped figure of the Child Christ, who sits on her lap and plays with the fold of her hood. The Virgin's left hand holds His left arm. In tabernacolo-shaped frame of painted and gilded wood with voluted and fan-shaped cresting and side brackets. Plain plinth, inscribed "AVE MARIA GRATIA P."

Height, 34½ *inches; width,* 22 *inches.*

From the Ferroni Collection.

868—Florentine Stucco Bas-relief of the Sixteenth Century

Rectangular tablet, modeled with the three-quarter-length seated figure of the Virgin, with red robe having light gathered sleeves and flowing blue mantle and hood. She supports with both hands, on her left knee, the undraped Child Christ and shelters Him with a fold of her mantle. In the upper left and right hand corners are winged cherubim in relief. In wooden frame.

Height, 22½ *inches; width,* 16 *inches.*

869—Florentine Glazed Terra-cotta Bas-relief from the Della Robbia Bottega. Sixteenth Century

Without background. Modeled with the half-figure of the Virgin, in buttoned robe and hood, standing and holding with both hands the undraped standing figure of the Child Christ, who raises His head to press His cheek against that of His Mother. In old molded wood tabernacle frame with molded cornice, paneled pilasters and plain plinth. Faces and body in unglazed terra-cotta, with hair and dresses glazed in colors.

Height, 19½ inches; width, 13½ inches.

From the Wilkins Collection, Florence.

870—Venetian Colored Papier-maché Portrait of the Sixteenth Century

Full-length figure of a Venetian patrician young woman seated upon a stone bench, with her head inclined to one side, reading. She wears a richly brocaded silk robe with a jeweled girdle and flowing sleeves, a close-fitting embroidered cap over her long hair. In one hand she holds an open book, while the other rests in her lap.

871—Florentine Papier-maché Statuette of the Fifteenth Century

Seated figure of the Virgin in red robe diapered in gold, and blue mantle and hood. She holds on her left knee the undraped figure of the Child Christ with upraised hands. On molded, octagonal base, painted and inscribed in gold "ecce ancilla domini." Painted and gilt.

Height, 19¼ inches.

872—Florentine Terra-cotta Bas-relief of the Fifteenth Century by Lorenzo Ghiberti (1381-1455)

Half-length figure of the Virgin, with robe, mantle and hood, and head inclined to the left side, supporting with her right hand the Child Christ with curling hair, undraped save for a loose robe.

Height of terra-cotta, 25 inches.

Note: Ghiberti, who molded the famous panels for the door of the Baptistery of San Giovanni in Florence, has left so few undoubted productions that a piece such as this is of the utmost importance.

873—Florentine Colored Wax Bas-relief of the Sixteenth Century

Rectangular shape. Reproduction in colored wax of the picture by Raffaelli di Santo of the Sposalizio, or Marriage of the Virgin. In an elaborate frame modeled in wax with a border of twisted garlands on a black ground forming shuttle-shaped panels, occupied by portrait heads, in relief, of Italian painters of the fifteenth and sixteenth centuries.

Height, 21 *inches; width,* 15 *inches.*

Note: The Sposalizio was painted in 1504 for the Franciscans of the Citta del Castello and is now in the Brera Gallery of Milan.

874—Florentine Colored Stucco Bas-relief by Neroccio di Bartolomeo Landi. Fifteenth Century

Rectangular shape. Modeled with the three-quarter-length figure of the Virgin, seated, in a red robe, blue mantle and hood, supporting with both hands the undraped Child Christ, who bends forward clasping His hands. In old carved and gilt wood tabernacle frame, with molded dentelled cornice, plain frieze, two columnar pilasters with shafts entwined with leaves and carved capitals, plain plinth and molded base. Modeled by Neroccio di Bartolomeo Landi (1427—1500).

Height, 30 *inches; width,* 27 *inches.*

875—Two Sienese Terra-cotta Figures of the Fifteenth Century

Standing figures of angels with loose robes, upturned faces and arms crossed over their breasts. Partly gilt.

876—Florentine Terra-cotta Alto-relief of the Fifteenth Century by One of the Della Robbia Family

Circular shape. Modeled with the kneeling figure of the Virgin with folded hands, long flowing hair, robe, mantle and hood, adoring the undraped Child Christ, who reclines in front of her with hands and feet upraised, supported by a kneeling angel. Beaded border.

Diameter, 22 *inches.*

877—Florentine Colored Stucco Bas-relief of the Sixteenth Century

Rectangular shape. Modeled with the standing figure of the Virgin in a red robe and blue mantle supporting the Child Christ, who stretches His right arm across His Mother's breast. Above are three cherubim. In old molded and gilt wood frame.

Height, 47 *inches; width,* 17½ *inches.*

878 – FLORENTINE STUCCO BAS-RELIEF OF THE FIFTEENTH CENTURY BY ANTONIO ROSSELLINO (1427-1490)

Rectangular tablet modeled, in low relief, with the three-quarter-length figure of the Virgin, in loose robe and hood, supporting with both hands the undraped standing Child Christ. He holds in his right hand a bird and raises His left in the act of benediction. Both Virgin and Child have halos. Background modeled with cloud forms with a four-winged cherub in the upper left-hand corner.

Height, 42 inches; width, 25 inches

879—PAIR OF VENETIAN CARVED AND PAINTED WOOD DOGS OF THE SIXTEENTH CENTURY

Seated figure of dogs with collars studded with bosses and open mouths as though baying. Painted.

Height, 30 inches.

From the Dal Zotto Collection, Venice.

Note: Professor Dal Zotto was an eminent Venetian sculptor whose collection was noted throughout Italy. Dr. Bode often refers to this collection in his books on Italian art. These dogs, which are very unusual, were used as door weights.

880—VENETIAN CARVED AND PAINTED WOOD LION OF THE FIFTEENTH CENTURY

Seated figure of an heraldic lion with curling mane and open mouth. Painted.

Height, 30 inches.

From the Dal Zotto Collection, Venice.

Note: This lion was used as a door weight.

PAINTINGS OF THE FOURTEENTH TO THE EIGHTEENTH CENTURY

EARLY FIFTEENTH CENTURY VENETO-BYZANTINE SCHOOL

881—*SAINT GEORGE*

(Panel)

Height, 14 inches; width, 11¼ inches

SUBJECT of St. George of Cappadocia, in gold armor on a white horse, transfixing the dragon, who lies prostrate, with his spear. Landscape background and in the distance a castle.

FIFTEENTH CENTURY NEAPOLITAN SCHOOL

882—*CHRIST AND THE APOSTLES* N. H. Seaman, agt.

350.

(Panel)

Height, 7¾ *inches; width*, 67 *inches*

In the center is a half-length figure of Our Saviour, with red mantle, with right hand raised in benediction and sphere in left hand. On either side are half-length figures of the Twelve Apostles, with Saints Peter and Paul on either side of the central figure. Painted in colors and gold on gold background.

SIENESE SCHOOL

Fourteenth Century

883—*VIRGIN ENTHRONED WITH SAINTS*

90.

(Panel)

Height, 17½ *inches; width*, 8½ *inches*

In the center, the Virgin in red robe and green mantle and hood is seated on a throne supporting on her left knee the Child Christ in a red robe. On either side is the standing figure of a saint. All four figures have gold halos. Gold background. Molded, pointed arch with molded base and inscribed plinth.

FLORENTINE SCHOOL

Fifteenth Century

884—*VIRGIN IN ADORATION*

90.

(Panel)

Height, 20½ *inches; width*, 16 *inches*

The Virgin, in red robe and dark mantle, with gold halo, kneels in adoration of the Child Christ, who reclines undraped in front of her. On the left is St. Joseph with a halo, and in the background a pent-roofed shed with two shepherds, a manger, a cow and a donkey. Blue sky and foreground of grass and flowers. In molded wooden frame.

120-882 A Painting N. H. Seaman, agt

FLORENTINE SCHOOL

SIXTEENTH CENTURY

885—*HOLY FAMILY* P. Guerry

90. (Panel)

Height, 27 inches; width, 21 inches

HALF-LENGTH figure of the Virgin seated, in red over robe, blue skirt, cambric hood and neckerchief, holding in her right hand a book and with the left supporting the standing undraped figure of the Child Christ, who raises His right hand in the act of benediction. Behind is St. Joseph, shown as a bearded man of middle age. Drapery background, with glimpse of a landscape seen on the right.

UMBRIAN SCHOOL

PERIOD OF PINTURICCHIO

886—*CRUCIFIXION* W. W. Seaman, agt.

110. (Panel)

Height, 29 inches; width, 20 inches

IN the center is the Cross, with the figure of Christ with purple loin cloth, crown of thorns, and blood flowing from His wounds. On either side the Virgin, in red robe and purple mantle, and St. John, in red mantle. At the foot kneels Mary Magdalene in red. Landscape background with sun and moon, shown with human faces in the angles.

FIFTEENTH CENTURY VENETIAN SCHOOL

887—*MADONNA AND CHILD* " " " "

100. (Panel)

Height, 34½ inches; width, 17½ inches

SEATED figure of the Virgin, in red robe and blue gold-bordered mantle, holding on her lap the draped Child Christ, who rests one hand on His Mother's breast as he suckles. Gold background, incised with a pointed rosetted arch with trefoil pendants.

FIFTEENTH CENTURY SCHOOL

888—*MADONNA AND SAINTS*

(Panel)

Height, 31½ *inches*; *width*, 22 *inches*

STANDING figure of the Virgin, in red robe and blue mantle lined with white, holding the standing figure of the Child Christ dressed in a red tunic. On the left is St. Peter in a yellow robe, holding the key of his office, and on the right St. Mark in a red robe with pen in one hand and book in the other. All the figures have incised gilt halos. Gold background. In painted and gilt, pointed-arch frame, the arch molded and carved with scrolled leaf and voluted crockets, pilasters with paneled shafts and molded base.

SCHOOL OF SIENA: FOURTEENTH CENTURY

889—*MADONNA AND CHILD, WITH ANGELS*

(Panel)

Height, 45 *inches; width*, 19½ *inches*

FULL-LENGTH seated figure of the Virgin with fair hair, in red robe, and blue mantle *semé* with gold stars, holding on her right knee with both hands the Child Christ, in a reddish-colored tunic. Dado of a curtain diapered with a diamond-shaped pattern of birds with outstretched wings. Above, a background of gold diapered with dotted scrolls and with two angels in blue robes holding a festoon of flowers above the head of the Virgin. In molded wood frame, with trefoil-arched top carved with Gothic tracery.

PIETER NEEFS (1577-1661)

FLEMISH SCHOOL OF THE SEVENTEENTH CENTURY

890—*INTERIOR OF AN ANTWERP CHURCH*

(Copper)

Height, 6 inches; width, 9 inches

VIEW of the center and side aisles of a church with vaulted roof and pointed-arched windows filled with plain glass. At intervals are altars and pulpits, while figures of saints are hung at the springings of the arches. The pavement is tessellated in black and white and there are numerous figures in seventeenth century costume. Signed, to the lower left, on the base of a column "P. Neefs." In old pierced, carved and gilt wood frame.

Note: Neefs was the pupil of Hendrik Van Steenwyck. The figures in his pictures were painted by F. Francken, Teniers and Velvet Brueghel.

EARLY SIXTEENTH CENTURY FRENCH SCHOOL

891—*PORTRAIT OF A MAN*

(Panel)

Height, 5 inches; width, 3¾ inches

THREE-QUARTER-LENGTH portrait of a bearded middle-aged man. In a black robe with lace collar and cuffs. His hands are crossed in front of him, one turned upward and the other grasping a leather roll. In old molded and gilt wood frame.

FLEMISH SCHOOL

SEVENTEENTH CENTURY

892—*STILL LIFE*

(Canvas)

Height, 24 inches; width, 31 inches

BLUE and white Delft platter standing on a table and heaped with opened hard-boiled eggs and chestnuts. At the sides are artichokes and peaches, in front a flower and two dead birds and behind a basket of fruits and flowers, a glass vase of flowers and a glass decanter of wine. Dark background.

SCHOOL OF CAVALIERE GIANPAOLO PANINI (1695—1764)

ROME: EIGHTEENTH CENTURY

893—*PAIR OF VIEWS OF CLASSIC RUINS*

(Canvas)

Height, 30 *inches; width*, 24½ *inches*

ONE, a view of a ruined portico with fluted Ionic columns and fallen portion of a cornice and two seated figures in the foreground. In the middle distance is a group of figures. In the distance a rocky landscape with an arm of the sea, trees on the right. The other, a view of a ruined portico with Doric columns and a marble tablet in the center showing its brick core. In the foreground are three figures, one seated and, in the middle distance, a group of other figures. Landscape background with trees, a stream of water and buildings. In old carved, painted and gilt wood frames.

FRANCIS WHEATLEY (1747—1801)

ENGLISH SCHOOL OF THE EIGHTEENTH CENTURY

894—*LANDSCAPE WITH FIGURES*

(Canvas)

Height, 29½ *inches; width*, 38¾ *inches*

ON the right a flight of stone steps leading into a wood, having at the foot a young man and woman, the former in a blue coat, red knee-breeches, white stockings and white steeple-crowned hat; the latter, with her hand on the youth's arm, in a white dress and carrying a long walking stick in her right hand. On the left are a waterfall and a rocky landscape.

From the old Simonetti Collection, Rome.

SCHOOL OF GIAMPÒLO PANINI (1695-1764)

ROME: EIGHTEENTH CENTURY

895—*PAIR OF VIEWS OF CLASSIC RUINS*

(Canvas)

Height, 30¾ *inches; width,* 25½ *inches*

ONE a view of a ruined portico with Doric columns and tablet in center showing brick core. In the foreground are three figures, one seated, and in the middle distance, a group of other figures. Landscape background with trees, a stream of water and buildings. The other, a view of a bay in a classic building with Doric columns, a round arch, two barred windows, and couchant animals on pedestals. In the foreground are two figures, in the middle distance others. Landscape background with stream of water, buildings and trees.

EIGHTEENTH CENTURY FRENCH SCHOOL

896—*MAKING LOVE*

(Canvas)

PAIR. Rectangular shape. In one a soldier in dragoon's uniform, with white wig and tricorne hat, walks through a wheat-field twirling his mustache and looking down at a young woman with bouffant skirts who walks at his side hanging on his arm. In one the same soldier turns disdainfully away from the same young woman, who loops her arms around his neck and looks up imploringly. In eighteenth century Venetian glass frames with beveled sides decorated, in gold, with voluted acanthus leaves at the angles and scrolled figures with egg-shaped medallions at the side.

FRENCH SCHOOL OF THE SIXTEENTH CENTURY

897—*PORTRAIT OF M. GODRAN, PRESIDENT OF THE SOCIETY OF JESUS*

250. W. R. Hearst

(Panel)

Height, 45 inches; width, 20 inches

THREE-QUARTER-LENGTH portrait of a young man with fair mustache and thin beard, wearing a flat velvet cap, a cambric ruff, white fur collar and red velvet coat lined with black. Over one shoulder is thrown a white fur mantle. He stands, resting his left hand on a circular table on which is a jewel casket mounted, in gold, with fleurs-de-lis, and a circular leather seal box. In his right hand he holds a folded paper. Above, in the upper right-hand corner, is a shield charged with a coat-of-arms supported by two roosters, surmounted by a helmet with a crest of a bird's head and mantled with ermine. Below this is the inscription in Latin characters: "M. GODRAN, PRESIDENT FONDATEUR DES JESUITES EN 1581." Gray background. In a contemporary carved, molded, painted and gilt wood frame with molded cornice supported by cylindrical detached pilasters with fluted and acanthus-leaf carved capitals and acanthus-leaf carved bases.

ENGLISH SCHOOL

SEVENTEENTH CENTURY

898—*PORTRAIT OF A MOTHER AND SON*

Sebastiano Ricci

100.

(Canvas)

Height, 40½ inches; width, 30 inches

THREE-QUARTER-LENGTH standing figure of a lady, in blue silk dress of the seventeenth century with silk ruffles at the neck and wrists and a band of brocaded silk ribbon. She wears a heart-shaped locket on a gold chain and a wide-brimmed Leghorn straw hat trimmed with feathers, plumes and flowers, while her right arm is around the body of a child seated on her right, dressed in a skeleton suit of white, holding aloft in one hand a rose and with the other extending a cluster of cherries to his mother who receives them in her left hand. Brownish yellow background.

From the old Simonetti Collection, Rome.

FRANZ SANDERS (Old Copy of)

Flemish School of the Seventeenth Century

899—*THE BEAR HUNT*

Height, 35 inches; width, 52½ inches

Two bears, one standing erect, the other on all fours, are being attacked by a group of savage hounds. In the center a dog is lying in agony upon his back with his legs in the air. On the right, the bear on all fours is savagely biting at his assailants, while on the left the other bear stands, grasping one of the dogs in his front paws. Rocky landscape with trees and a cloudy sky.

Note: Very fine copy, made in early eighteenth century.

ARCHAIC GREEK, ROMAN, EGYPTIAN, ITALIAN AND OTHER MARBLES

900—Archaic Greek Marble Head of the Fifth Century B.C.

Head of a warrior with beard. He wears a close-fitting helmet with nose-piece and ear protectors. On rectangular wooden pedestal.

Height of marble, 11 *inches.*

901—Greek Limestone Head of the Fourth Century B.C.

An Athlete. Head of a clean-shaven youth with closely curling hair, wearing a wreath of laurel leaves. On rectangular wooden pedestal.

Height of marble, 11 *inches.*

Note: This head, which is characteristic of the best period of Greek sculpture, was dug up on the Island of Melos.

902—Roman Stone Head of Warrior of the Third Century B.C.

Head of clean-shaven youthful warrior with long hair and wearing a Minerva helmet crested with figure of winged Greek sphinx. Excavated in Greek island.

Height, 15 *inches.*

903—Roman Marble Head

Portrait of the Emperor Hadrian. From a colossal Pentelic marble statue.

Height, 13½ *inches.*

904—Greek Archaic Marble Head of the Fourth Century B.C.

Pentelic marble double heads of bearded men with wavy hair. Symbolic of the two Rivers Xephissos and Ilissos.

Height, 15 *inches.*

905—Roman Marble Head of the First Century B.C.

Head of a bearded man, with curling hair. Probably a portrait of a Philosopher.

Height, 18 *inches.*

906—Greek Archaic Stone Head of the Fifth Century B.C.

Head of a monarch with conventionally curled beard and hair and drooping mustache. His head is crowned with a laurel wreath.

Height, 15¼ *inches.*

907—Egyptian Granite Head

Head of a colossal statue of a king in rose-colored granite. Clean-shaven face with close-fitting banded cap.

Height, 13 *inches.*

908—Florentine Limestone Mural Tablet of the Sixteenth Century

Rectangular shape, with pointed molded pediment supported by pilasters carved with acanthus scrolls. The body of the tablet is occupied by an escutcheon carved in relief, charged with the coat-of-arms of a belled feather surmounted by a helmet and crest of a rearing dragon and mantled with scrolled acanthus leaves. The tympanum of the pediment is occupied by a subject carved in low relief of the Virgin kneeling in adoration of the Child Christ, who reclines at full length before her. Above Him are two cherubim. At the side of the Virgin are St. Joseph and angels. Plain plinth flanked by two dies.

Height, 25 *inches; width,* 12 *inches.*

909 FLORENTINE LIMESTONE MURAL TABLET OF THE FOURTEENTH CENTURY

Rectangular shape. Carved in the form of an heraldic escutcheon charged with the coat-of-arms, consisting of an eagle's claw and wing carved in relief, of Dante Alighieri (1265—1321).

Height, 18½ *inches; width,* 13 *inches.*

Note: This piece is of peculiar interest. The only other known stone coat-of-arms of Dante is now in the Dante House in Florence. This particular piece came from Ravenna, where Dante died.

910—PISAN GOTHIC LIMESTONE CAPITAL OF THE FOURTEENTH CENTURY

Octagonal shape, carved with the standing figures of saints under canopies of Gothic quatrefoil tracery. Molded abacus and necking.

Height, 15 *inches; diameter,* 13½ *inches.*

911—FLORENTINE "PIETRA SERENA" (GREY STONE) TABLET OF THE FOURTEENTH CENTURY

Rectangular shape. Carved in sunken relief with circular medallion occupied by Agnus Dei and surrounded by four circular medallions with emblems of the four evangelists. Below is a circular medallion with the figure of a soul shown as a young child, rising out of a baptismal font.

Height, 18 *inches; width,* 23 *inches.*

Note: This central medallion contained the arms of the Arte della Lana or Woolworkers' Guild, of Florence, in whose honor the tablet was undoubtedly carved and put in place.

912—GRÆCO-ROMAN MARBLE STATUETTE OF THE EARLY SECOND CENTURY A.D.

Venus. Shown as the standing figure of a nude woman draped only with a flying mantle. Her left hand holds in front of her a corner of it and her right is upraised lifting a fold of the same mantle. Circular base.

Height, 28 *inches.*

913—FRENCH GOTHIC ILE DE FRANCE POLYCHROMED STONE STATUETTE OF THE FIFTEENTH CENTURY

St. Paul. Shown as standing figure of a bearded man with long curling hair in gold brocaded tunic and red robe. With his left hand he holds an open book, while his right clasps the pommel of a sword. Limestone with traces of color.

Height, 36 *inches.*

914—Pair of Florentine Fiesole Stone Bas-reliefs of the Sixteenth Century

Rectangular shaped tablets, modeled with the profile heads of two saints: One a "Youthful St. John the Baptist," with cross and "ECCE AGNUS" label. He has long hair and wears a camel's hair tunic. The other, "St. Mary Magdalene," shown as a beautiful young woman with long tresses of curling hair. At her side is the jar of ointment. In contemporary gilded frames carved with shells and husk festoons.

Height, 11½ *inches; width,* 8 *inches.*

From the Wilkins Collection, Florence.

915—Pair of Venetian Gothic Stone Lions of the Early Fifteenth Century

Seated figures of grotesque lions with open mouths and protruding tongues. Rectangular bases.

Height, 21 *inches.*

From the Dal Zotto Collection, Venice.

916—Roman Marble Table of the Second Century B.C.

Circular top of black and red porphyry. Stem carved with a lion's head, leg and paw. On a rectangular molded base.

Height, 3 *feet* 2 *inches.*

917—Early Gothic Marble Font of the Thirteenth Century

Circular bowl with incurved sides, carved in low relief with an interlaced strapwork pattern. Standard of spirally fluted columnar form with molded base, supported by a conventional lion of archaic form on a rectangular base.

From the old Simonetti Collection.

918—Pair of Roman Porphyry Columns

Cylindrical columns with marked entasis and molded rims. From the excavation of a Roman monument.

Height, 6 *feet* 7 *inches; diameter,* 12 *inches.*

919—Roman Marble Candlestick of the Second Century B.C.

Tapering cylindrical shaft of Pentelic marble spirally fluted and carved with acanthus leaves, fluted coupe-shaped bowl and bulbous acanthus-leaf carved base. Triangular base with incurved sides carved in low relief with scrolls and flowers. Excavated at Rome.

Height, 53 inches.

From the old Simonetti Collection, Rome.

920—Umbrian Gothic Marble Holy Water Bowl of the Early Fifteenth Century

Baluster-shaped and square standard carved with scrolled leaves, a mask and a Putto. Molded circular basin, carved with cherubim at the rim, and quatrefoil base carved with lions' heads and paws.

Height, 4 feet 2½ inches.

921—Venetian Gothic "Floreale" Stone and Wrought-iron Well-head of the Fifteenth Century

Capital-shaped head of white marble, hollowed and with rectangular abacus, molded and carved with ribboned band of laurel leaves. Voluted, scrolled acanthus leaves at angles, with scrolled leaves below resembling those in the Cathedral of San Marco. Low-relief carvings between of fluted vases of flowers with dolphin handles; on one side these are replaced by a youthful angel holding a wreath of banded laurel leaves enclosing a shield charged with the arms of the family of the Duke of Soranzo of Venice. Below is an octagonal base carved with circular depressions, and above the original arch of a wrought-iron bar, with leaves and a scrolled and voluted finial supporting, by a chain passing over an iron pulley, the original iron bucket.

Height, 3 feet 5 inches; diameter of base, 5 feet 8½ inches.

From the Dal Zotto Collection, Venice.

Note: This exceedingly beautiful example, which has often been illustrated, is interesting. Early in the fifteenth century the Council of Ten of Venice passed an ordinance providing that all wells should have cuplike depressions hollowed out in their bases and kept filled with water, so that the birds, and in especial the pigeons, should be able to drink at all times. The Duke of Soranzo was the head of a great Venetian family like that of the Mocenigo.

W. R. Hearst

922—Roman and Florentine Pentelic Marble Doorway of the Fifteenth Century

1550 Molded cornice carved with bead-and-reel, egg-and-dart and beaded ornaments, frieze carved with banded acanthus leaves, molded architrave carved with two flying Amorini holding an escutcheon charged with a coat-of-arms.

Width, 6 feet 8 inches.

From the celebrated Ferroni Collection, Rome.

Note: The cornice and frieze of this doorway are evidently of old Roman workmanship from an excavation of Renaissance times and were so much admired by a Florentine artist that he added the architrave.

" " "

923—Fiesole Stone Chimneypiece of the Fifteenth Century by Benedetto da Maiano

2100 Rectangular shape, with molded cornice dentelled and carved with beads and egg-and-dart ornament. Frieze carved in the center with a panel of two flying Amorini holding a wreath occupied by an escutcheon charged with a coat-of-arms, flanked by flaming vases. Below is a band of shells, radiating leaves and scrolls. Side supports, with console-shaped egg-and-dart carved brackets and pilasters with shafts carved with clustered pine-cones and fruits, springing from classic vases.

Height, 4 feet 10½ inches; length, 8 feet 10¼ inches.

From the Prof. L. Grassi Collection, Florence.

Mrs. Lewisohn

924—Venetian Istrian Stone Chimneypiece of the Sixteenth Century

675 Molded and carved cornice, with frieze carved in the center with an ovolo-shaped escutcheon charged with a patrician coat-of-arms flanked by panels carved with cornucopiæ, dolphins and figures divided by florally carved panels. Supported by fluted curved brackets with paw feet. Side with carved panels.

Height, 6 feet 7 inches; width, 8 feet.

W. R. Hearst

925—Italian "Porta Santa" Stone Chimneypiece of the Late Sixteenth Century

475 Rectangular molded frame. Remarkable for its architectural simplicity and distinction.

Width, 8 feet 2 inches.

200 - 925 A Chimney Piece, Richmond

175 - 925 B Mantle W. R. Hearst

926 —VENETIAN ISTRIAN STONE CHIMNEYPIECE OF THE EARLY SIXTEENTH CENTURY

575

Molded cornice, with frieze carved with fluted and voluted modillion-shaped brackets having in the center a scrolled oval escutcheon charged with a coat-of-arms flanked by panels of trophies, supported by female faun caryatids resting on bearded masks and rectangular pedestals.

Height, 9 feet 2 inches; width, 8 feet 9 inches.

927—VENETIAN GOTHIC TERRA-COTTA COLUMNS OF THE EARLY FIFTEENTH CENTURY

325

Terra-cotta side supports of a wooden chimneypiece. Columns of banded leaves and fruits with a Latin inscription on spiral bands. Gothic leaf capitals.

Height, 4 feet 1½ inches.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

TOLENTINO INSERTS

928 - Venetian Engraved Glass Beaker
929 - Venetian Engraved Glass Beaker
930 - Venetian Engraved Glass Beaker
931 - Venetian Engraved Glass Beaker
932 - Venetian Engraved Glass Beaker
933 - Venetian Engraved Glass Beaker
934 - Venetian Engraved Glass Dish
935 - Venetian Glass Dish
936 - Venetian Glass Dish
937 - Venetian Glass Dish
938 - Carved Italian Walnut covered Box with drawer
939 - Two Carved Italian Walnut Chairs
940 - Two Carved Italian Walnut Chairs
941 - Two Carved Italian Walnut Chairs
942 - Tapestry Fire Screen - Carved and gilded Frame
943 - Three fold Screen - Tapestry Panels
944 - Venetian Painted wood Cassone
945 - Italian walnut Table - Octagonal Top with eight legs
946 - Pair Florentine Wrought Iron Torcheres
947 - Pair Florentine Wrought Iron Torcheres

TOLENTINO INSERTS

949 - Wrought iron Hanging Ornament

949A- Pair wrought iron "Bracket" Candlesticks

950 - Two wrought iron Hanging Ornaments Gilded

951 - Four bronze Putti with Fish Tails

952 - Pointed and Gilded Shrine Background

952A- Pointed and Gilded frame

953 - Base for Figure - Gilded

954 - Lot Gold Thread Cord and Tassels

955 - Silk Shade fitted for Electric Light

956 - Metal Ornament

957 - Iron and wood Powder Flask

958 - Steel Helmet

959 - Iron Helmet

960 - Steel Breastplate

961 - Four parts of Armor

962 - Eight Frames of leaded Glass ?

963 - Four Armchairs ?

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